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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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Volume I—No. 1. CHICAGO June 29, 1907

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GEORGE H. HINES.

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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WARREN A. PATRICK, GENERAL DIRECTOR

Volume I—No. 1. CHICAGO June 29, 1907

SMART SET APPROVES VAUDEVILLE

Popular Entertainment is Cordially Supported by Best People, and the Excellence of Bills Offered at First Class Theaters Shows Advancement Made in Recent Years.

BY LYMAN B. GLOVER

ADVANCED vaudeville is the sort that Mr. Keith, of the East, Mr. Kohl of the Central West, and Mr. Beck of the trans-Mississippi regions, have been giving for years. They have advanced this form of entertainment from season to season, often doing pioneer work ahead of the demand, and always endeavoring to provide smart, clean and skillful performances at prices within the reach of all.

Those who remember the vaudeville, or variety, as it was then known, of twenty years ago and can intelligently contrast it with the offerings of today in the same field and with the theaters in which those offerings are made, need not be told that the advance in form, quality and environment has been not only constant, but astonishing. Handicapped at the outset, and along the road, by the unsavory reputation of the old-time variety which was a synonym for vulgarity, progress was for a time slow.

Fight for Recognition Strenuous.

Well-founded prejudices cannot be broken down without persistent and intelligent efforts and thus for years after the "ten, twenty and thirty" banner appeared, the fight for general recognition was strenuous in the extreme. The masses to whom low prices were something of an object first discovered that the entertainment offered by the "continuous" was worth their while. Not being under bonds to fashion and preferring genuine amusement to the shadow of it offered in the average drama, with its padding, verbosity and false pretense, they learned not only the artistic merits, but the recreative consequence of vaudeville long before their fashionable brethren woke up to the fact that they were paying a lot of money to the so-called legitimate, for mighty little wool.

Vaudeville Grows in Favor.

But intelligent efforts along popular lines could not be resisted and during the past ten years the vogue of vaudeville has increased rapidly. It has quite emerged from under the ban and now is regarded by smart people of all classes as a legitimate and desirable form of entertainment. Even the shrill falsetto of the faddist clamoring for problem plays and dismal dramas in which the social ulcers and woes of humanity are placed on view, no longer serves to mislead the intelligent public, anxious to escape its own woes for a time and by no means willing to pay extravagant prices for a replica of their trials and tribulations exhibited on the stage.

Vaudeville is frankly recreative. It has no other purpose than amusement and has not participated in the humbug of an educational intent which has often made the dramatic stage ridiculous. It ranges from grave to gay, from lively to severe in a well-ordered manner, the purpose being to provide a menu which will include features to suit every respectable taste. If a drama is displeasing or a dramatic performance disappointing, the evening is lost, but in vaudeville nothing of the kind is possible. When one feature does not suit some particular taste, the next is likely to make amends. In a modern vaudeville theater one cannot be bored for an entire evening as he often is in the legitimate and that at a much higher price. Of the dozen or more expert acts in every bill, most of them international in fame, he is certain to find several so unique, entertaining and original that the small cost of attendance is more than repaid.

LYMAN B. GLOVER. Sykes Photo, Chicago.

There are few men better qualified to discuss the subject of advanced vaudeville and matters affecting amusements in general than Lyman B. Glover, manager of the Majestic theater, Chicago. Mr. Glover is a man of wide experience, a thinker and a fit spokesman for the great vaudeville interests he represents. His article on vaudeville, which was written especially for this issue of THE SHOW WORLD, is timely and comprehensive. Before engaging in the theatrical business, Mr. Glover was a newspaper man, in which field he made an enviable record.

Best Artists Employed.

The advancement in vaudeville which has won the favor of the most intelligent classes has led to the employment of nearly all the musical and dramatic stars in the world. Only a few grand opera and dramatic artists have resisted the appeal from this big, popular field. Most of them have listened to the call of the vaudeville manager and of the satisfying honorarium which he holds out. All departments of the entertainers' art have contributed to the new vaudeville. Artists with a genuine specialty have been recruited in all parts of the world. Without waiting for the spur of competition and anxious only to be worthy of the generous patronage received, such established managers as Keith, Kohl, and Beck have offered continuously the best of everything.

Record One of Advancement.

There can be no more advanced vaudeville at this moment than they and their associates have given and are giving. If there were anything better to be had they would have it. Their entire record is one of advancement. They have encouraged and developed both refinement and novelty in vaudeville, with so much of liberality towards the artist that the best people have been attracted towards this class of amusement. Not only was the disputed trademark of "Advanced Vaudeville" originated by this long-established management, but the actual fact of constant advancement was realized before any thought of competition disturbed the ambitious dreams of amusement Alexanders who sigh for new worlds to conquer.

Best People Vaudeville Patrons.

That this most creditable fact is recognized by the public needs no special proof. In the leading metropolitan vaudeville houses the average audiences are quite equal in quality to those in theatres where high prices inadequately cover a multitude of sins. Doctors, lawyers, literary lights, bankers, and representatives of the smart set in general find in vaudeville the little nonsense which we are told is relished by the best of men. And it is not nonsense alone, but expert skill, originality and diverse art that attracts them.

Only the other day the bankers of Chicago selected the Majestic Theater as the most interesting amusement resort in Chicago for their guests, the Texas Bankers' Association. During the same week the National Credit Men's Association attended the Majestic in a body, having reserved the entire theater. With such indorsements as these, vaudeville is well content. It is making no apologies for the sins of its youth which have been fully atoned and is confident that its mission of recreating the public and making the people happy is worthy of commendation.

CHICAGO PLAYWRIGHTS

A FACTOR IN THE AMERICAN DRAMA

By GEORGE S. WOOD.

THE dramatists of Chicago, past and present, although they number less than a score, have done and still are doing much for the elevation of the American stage. Chicago is rapidly taking its place in the front rank as a producing center and this will ultimately spur the playwrights of the metropolis by the lake on to the performance of better and more enduring work than they have done in the past.

Many of the best plays, comedies, and musical productions now before the public, are the work of Chicago writers. In the legitimate drama, melodrama, musical extravaganza, and in vaudeville, the fruits of their genius and perseverance nightly delight thousands throughout the country and as long as their pens are active the American stage will not lack material of the best class nor will it fail to reflect credit upon themselves or the city in which they reside.

George Ade Leads the List.

George Ade, although an Indianian by birth, probably is the best known of the playwrights who make Chicago their headquarters. It was while working on a Chicago daily newspaper that the inspiration to write for the stage came to him. His record, successful as it has been in the past four or five years, is part of the history of the American stage. The creation of The College Widow, The County Chairman, The Sultan of Sulu and a host of other eminently successful comedies have placed him on a high pedestal in the affections of the amusement loving public. Mr. Ade, like many another playwright, whose work is in active demand, has recently put forth several failures, but he is capable of doing better work than he ever has done and that he will be heard from periodically in the years to come, may be positively counted upon.

In the field of the melodrama, Lincoln J. Carter's name shines resplendent as a star of the first magnitude. What an array of "thrillers" his persevering energy has produced! Countless thousands have wept and laughed over the vicissitudes of his heroes and heroines in such plays as The Fast Mail, Heart of Chicago, The Tornado, The Defaulter, Down Mobile, The Flaming Arrow, Remember the Maine, Under the Dome, The Eleventh Hour, The Darkest Hour, Her Only Sin, Too Proud to Beg, Two Little Waifs, On the Trail and last, but not least, Bedford's Hope. Carter knows life and what is better, he knows the people to whom he caters and therein lies his success. He is his own producer and as a result wealth has rewarded his efforts.

Bounds Into Fame.

William Vaughn Moody, a professor in the University of Chicago, leaped into fame at a bound when his sterling play, The Great Divide, was produced under the title of The Sabine Woman, by Margaret Anglin last year. The play, while it is typical of the west, is a philosophical masterpiece and its characters are drawn with rare power. Prof. Moody's debut as a playwright was so successful that he will now devote his sole time and effort to the preparation of plays of the higher class and it is safe to assume that his work will be in active demand for many seasons to come.

Opie Read, the novelist whose delightful stories have been a source of intellectual enjoyment to thousands of readers for many years, is a playwright whose work has met with recognition and substantial reward. He has assisted in the dramatization of several of his more successful novels. These include The Hark Riders, The Starbucks, The Governor of Mississippi, and The Kentucky Colonel, the latter long a vehicle for the late Frank Mayo and others. Much of his collaboration has been done with Frank Pixley of Prince of Pilsen fame. All of his characters are strong, manly and thoroughly enjoyable and the plays mentioned have been uniformly successful in the various cities in which they were presented.

A Poet Playwright.

Charles Eugene Banks, poet, journalist and playwright, is prominently identified with the drama. He is author of An American Woman, and In Hampton Roads, both plays of rare literary merit and of unusually well conceived situations. Mr. Banks is a man of untiring energy and unusual ability and all his works find a ready market.

Will D. Eaton, author of All the Rage, in which William H. Crane starred for many years and which was a remarkably successful play, is one of the best known of the coterie of Chicago playwrights. He is author also of Iscander, a tragedy, a poetical work of massive proportions and a drama based upon the life of the King of Navarre, which met with success when presented by Melbourne McDowell in San Francisco two years ago. Mr. Eaton is a scholar of rare attainments and his plays, measured from the standpoint of literary merit, are readable as well as actable.

A Dramatist of Power.

John McGovern, a well known Chicagoan, is a writer of classical plays, all of which stamp him as a dramatist of marked ability and power. He is author of Joan of Arc, Patrick Henry, David Lockwin, Burritt Durand, and The Lord of Como, which latter drama he wrote jointly with Jesse Edson. One of his more recent plays is Sam Houston, recently produced by Clay Clement. Mr. McGovern also is author of A Southern Gentleman, which met with success.

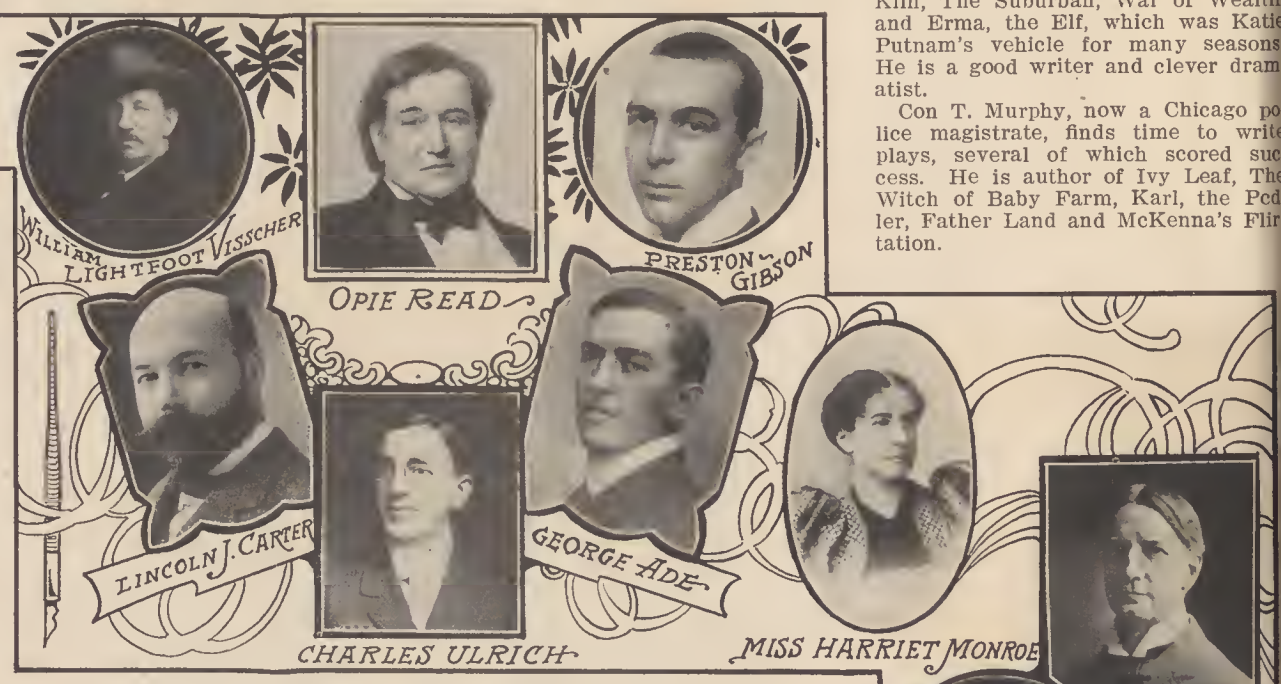
Charles Ulrich, a Cincinnatian, but now of Chicago, won his spurs as a playwright in California ten years ago when he produced his Chinese play, A Celestial Maiden, which still holds the boards and in which Guy Bates Post, Sarah Truax, Sylvia Lynden, Alma Chester, Robert Downing and others have toured the country with success. He is author of more than a score of plays many of which are well known. Among these may be mentioned The Man From Nevada, The Honor of a Cowboy, Nugget, Robespierre, Nell Gwyn of London Town, In Virginia, The Bank Wrecker, The Dawn of Liberty, etc. He also is author of The Deserter, After the Opera, and other sketches which have met with success in vaudeville. He has written numerous plays for amateurs, many of which have been published by T. S. Denison, and Charles Sergel, play publishers, of Chicago, and all are in active demand.

Preston Gibson, well known in Chicago literary circles, is author of Mrs. Erskine's Devotion, which was produced by Anne Sutherland recently. He is a strong, virile writer and his plays give promise of better work to come. He is a deep student of human nature, a keen observer and his characterizations are true to life.

Visscher, All-Round Author.

William Lightfoot Visscher, all-round writer and sometimes actor, is author of Across the Continent and other plays which met with success in their day. He is an excellent story teller and he writes as well as he talks. Although not a young man, Mr. Visscher is youthful in spirit and his future performances are looked forward to with interest by his admirers.

Charles T. Dazey, author of In Old Kentucky, is one of the best known of the Chicago colony of playwrights. Although a Quincy, Ill., man, he makes Chicago his headquarters and many of his successes were produced here. His most recent production was Home Folks, a rural comedy. He is author of The Lime Kiln, The Suburban, War of Wealth, and Erma, the Elf, which was Katie Putnam's vehicle for many seasons. He is a good writer and clever dramatist.

Con T. Murphy, now a Chicago police magistrate, finds time to write plays, several of which scored success. He is author of Ivy Leaf, The Witch of Baby Farm, Karl, the Pedler, Father Land and McKenna's Flirtation.

DRAMATISTS WHO ARE MAKING CHICAGO FAMOUS.

William L. Roberts is a noted playwright who has produced several notable works, chief among which are Valley Forge, On the Bridge at Midnight, The Commodore, Big-hearted Jim, Human Slaves, Honest Hearts, The Four Corners of the Earth, and a dramatic version of Parsifal. Mr Roberts has a realizing sense of what constitutes a dramatic situation and all of his plays have been winners Several new productions are promised by him during the coming season.

David Higgins, the actor who is starring in his own play, His Last

Dollar, has turned away many a dollar from the box office because of its drawing power. He wrote The Plunger, which was long used by Oliver Doud Byron, and his Piney Ridge and Kidnapped scored real hits.

Sykes Photo, Chicago

GEORGE HARRISON.

As manager of the Bijou Vaudeville theater at White City, Chicago, George Harrison is meeting with unqualified success. Mr. Harrison is a valued member of the Western Vaudeville Managers' Association staff, and this corporation books all the attractions for this theater. Mr. Harrison has an engaging personality and is popular among vaudevillians.

When not acting, Higgins makes his home in Chicago.

Philip R. Kellar, an editor on the Chicago Examiner, finds time occasionally to write spirited lyrics and he is author of an excellent musical comedy, Mr. Robinson Crusoe, which will be produced next season. He is author also of A Modern Miracle, a musical comedy, and Lucky Liz, a drama. Associated with him in his work is Robert H. Moulton, a strong and witty writer. Mr. Kellar will be heard from shortly.

Stanley Wood is a veteran playwright whose work has attracted attention. He is author of Black Vipers, The Homeseekers and Dr. Dope. This latter production, a musical comedy, recently was presented with success in Chicago while The Homeseekers, which was the joint work of Mr. Wood and Mr. Samuels, also a Chicago author, met with success en tour.

Sykes Photo, Chicago.

EDWARD HAYMAN.

Edward Hayman, the genial booking agent associated with the Western Vaudeville Managers' Association, is one of the best known men connected with vaudeville in Chicago. Mr. Hayman has held this position for a number of years satisfactorily to the performers, house managers and the association.

There are few women playwrights living in Chicago, but chief among these is Grace Griswold. She has written several meritorious plays and sketches, but her best known work is Billy's First Love, which was produced by Valerie Bergere. She is a talented writer and will be heard from in the seasons to come.

Mrs. Frieda P. C. Hall, wife of O. L. Hall, dramatic editor of the Chicago Journal, is the brilliant author and composer of "The Voyagers," a two act musical comedy produced at the La Salle Theater in Chicago in 1903 and which made the first long run at that playhouse. Mrs. Hall is author of numerous dramatic and musical playlets used in vaudeville, among them being "The Debutante," "The Eshah" and "Fifty Years Hence." She is a credit to the Chicago colony of dramatic authors.

Mrs. W. A. Clayton, better known as Kathryn Glenn, a vaudeville actress of note on the Orpheum circuit, is a daughter of Col. William Lightfoot Visscher and author of several strong playlets, one of which, The Matador, has been booked solid in vaudeville for the coming season. She is a woman of ability and a composer of no insignificant merit.

The plays of Marjorie Benton Cooke, also a Chicago writer, are attracting much attention. Miss Cooke is a well known entertainer and has written several strong sketches which have been printed by Charles Sergel. She is a writer of excellent monologues, and is a good reciter. She is the only woman who has been honored with the title of "The Daughter of the Press Club," by the Chicago Club.

Harriet Monroe is a writer of literary plays of high merit and her work, notably a playlet of the Restoration period entitled, "A Court Comedy," is much admired. Annie Mitchell, who dramatized Under Two Flags, is a writer of signal ability.

Prof. Louis Block, a well known Chicago educator, is author of a book of plays of high merit. Lem D. Parker is a prolific writer, whose most successful plays are Dora Thorne and Thorns and Orange Blossoms. T. S. Denison, a play publisher, is author of a score of dramas which are quite popular with amateur players and many of which have been seen professionally en tour.

Paul Potter was for years a reporter on the Chicago press and his earlier dramatic work was done in Chicago. Harry B. Smith began his career here years ago when he wrote extravaganzas with David B. Henderson. James B. Runnion, now dead, wrote many excellent plays for the old McVicker's theater stock company, several of which still hold the boards.

There are in addition to the playwrights named, several dramatists in Chicago whose work has been successfully produced. Harry L. Newton is author of numerous sketches well known in vaudeville. Elwyn A. Barron, an old Chicago writer, now in London and manager for E. S. Willard, is author of Mountain Pink, a highly successful play. Burns Mantle, dramatic editor of the Chicago Inter Ocean, has written a number of excellent sketches, but with becoming modesty he makes no claim to distinction on this account. Frank L. Baum, author of The Wizard of Oz, is a writer of note, and W. W. Denslow is responsible for several notable creations. Messrs. Pixley and Luders, of Prince of Pilsen fame, belong to the Chicago colony.

All of the writers named have done much by their skill to elevate the American drama and as every season produces a new crop of dramatists, the list promises to be an extraordinary one within the next few years. It is safe to predict that within a brief period the bulk of dramatic and musical creations to enrich the stage will be the work of writers from the big city on the shores of Lake Michigan.

CHRIS O. BROWN Sykes Photo, Chicago.

Chris O. Brown, general manager of the International Theatrical Co. and Eastern representative of the rapidly growing Sullivan & Considine Circuit is one of the most popular managers in Chicago. Although young in years Mr. Brown is old and experienced in the theatrical world. Mr. Brown was born in Sacramento, Cal., twenty-nine years ago. He started in the theatrical business at an early age in his native city and worked his way by stages from an usher to his present position.

During the past ten years his experience has been a varied one and he has shown his versatility in his connection with almost every branch of in and outdoor amusements. He was connected with Zeigler's All American Circus that toured Cuba and South America and spent sixteen months touring that country. He was also manager of the "Christian" and has been connected with Norris & Rowe's Circus, Hennessy La Royal, the Frank Reese Carnival Co. and numerous other well known attractions.

Three years ago he entered the employ of Sullivan & Considine as a house manager and by strict attention to business has been advanced to his present position.

Sykes Photo, Chicago.

GEORGE DONOVAN.

George Donovan is one of the best known talkers in the amusement field and has been connected with several of the largest enterprises of the United States. Up to the opening of Riverview park he was official announcer for the 101 Ranch Wild West show and he is now with Big Otto's show at Riverview Park.

Sykes Photo, Chicago.

GEORGE H. ROBERTSON.

No railway man with which the people of the show world have to do is more popular than "Pop" George H. Robertson, Chicago city passenger agent of the Wabash railroad. He is the dean of passenger agents and his popularity is due to his uniform affability of temperament and strict attention to the business of his clients and the company he so capably represents.

YIDDISH DRAMA IN UNITED STATES

Founded Thirty Years Ago, It Has Developed Artists of Marked Power and Playwrights of Wondrous Ability—An Important Branch of Amusement.

BY CHARLES ULRICH

THE history of the Yiddish drama in the United States is replete with examples of painstaking toil, bitter disappointment and brilliant achievement. Founded here in 1880, the Yiddish stage has risen to a high place in the field of amusements in this country. Supplied with plays of remarkable merit, the works of Gordin, Goldfarden, Thomashefsky and others of lesser note, the Yiddish drama has developed many players of marked genius whose rise to international fame has been arrested only because of their reluctance to master the English language. Such players who did learn to speak and act in English, however, notably Bertha Kalich, now stand in the front rank of the exponents of the higher dramatic art and are reaping the benefits therefrom.

The Yiddish drama in the United States had its birth in a hall in New York in 1880, when Abraham Goldfarden's drama, "The Witch," was produced by Boris Thomashefsky, the latter playing the leading part, that of a woman. It was an humble beginning, and there were numerous predictions that the Yiddish venture inevitably must fail, but since that time there have been successfully established no less than ten permanent Yiddish stock theaters, all of which are prosperous. Five of these playhouses are located in New York and one each in Chicago, Philadelphia, Boston, Baltimore, and Cleveland. Plans now are formulating for the establishment of Yiddish companies in Pittsburg, San Francisco and St. Louis.

Jewish Actors are Artistic.

The stock system in vogue at the Jewish theaters has been the means of developing numerous actors of remarkable power. The Jew is temperamentally a capital actor. He has the faculty of so skillfully merging his own personality and characteristics into that of the creation that engages his attention as to deceive all alike. In no two parts is he the same man apparently; but each is a distinct character, vibrant with life and pulsating with true art. The player's identity is lost in the character he portrays and his mannerisms vanish as by magic under the spell of his genius.

Where, on any stage, are there more consummate artists than Jacob Adler, Ellis F. Glickman, Elias Rothstein, Boris Thomashefsky, K. Juvelier, Jacob Frank, Mme. Lipzin, Mme. Regina Prager, Mme. Thomashefsky, or Bertha Kalich? With the exception of the last named these players now are the flower of the Yiddish stage and equally versatile in the fields of tragedy, comedy and operetta, they are to Jewish theatergoers what Mansfield, Mantell, Skinner, Sothern, Marlowe, Walsh, Adams and Bates are to the patrons of the English stage.

It was in 1883 when the first Yiddish company of players arrived in New York from Europe. This aggregation was headed by Silvermann, Karp, Mme. Chaimowitch and Mme. Karp, and their success was so emphatic that they played for three years in the Bowery Garden, almost without interruption. Mme. Chaimowitch, who is in private life, Mrs. Jacob Adler, won distinction as one of the strongest emotional actresses on the Yiddish stage and Mme. Karp, a woman of marked talent, also became renowned as an artist of superior ability.

Notable Yiddish Dramatist.

In 1887, a second company arrived from Roumania. This was headed by David Kessler, now under Liebler's management, Sigmund Feinmann, Sigmund Mogulesco and others. These capable actors at once entrenched themselves in popular favor and the success with which they met, gave a powerful impetus to the development of the Yiddish drama and operetta in this country. New plays capable of the best artistic interpretation were necessary and the man of the hour was Jacob Gordin, probably the most noted of Yiddish playwrights. A classical scholar, possessed of wide learning, delicate literary taste and the power to express himself tersely—a man of ideas and the skill to drive them home, Gordin wrote classic after classic until now he is termed the Shakespeare of the Yiddish drama. His first play, Siberia, was so exalted, so far above the heads of his auditors of that period, as to excite ridicule and provoke the prediction that plays based upon the high Gordin standard never could succeed. The prophecy failed however, for with each production of high class, the Yiddish taste for the best grew more acute so that today mediocre plays will not be tolerated by Jewish audiences.

REIGNING STARS OF THE YIDDISH STAGE.

Jewish King Lear Strong Play.

Gordin's most celebrated play, The Jewish King Lear, a modernization of Shakespeare's great work, was written in 1891. Jacob Adler was first seen in the title part, but the honors of its artistic interpretation later were shared by Elias F. Glickman, now manager of the International theater in Chicago. This profound play, filled with situations of remarkable strength and its characters drawn with wondrous skill, promises to live for many generations to come.

Jacob Adler was first seen in Sam T. Jack's theater, Chicago, in 1888, but two years later he returned with Glickman and Thomashefsky as members of his company. After playing a short engagement at the Bijou theater, the Yiddish actors repaired to the Standard theater on the west side, where they appeared in Queen Esther, Shulamis, The Greenhorns and other standard plays. Their appearance created a furore and so eager were the Jewish theatergoers to witness these performances that vast crowds nightly paid $2 for standing room. From that time, the Yiddish drama became a recognized institution in Chicago.

Glickman's Rise to Fame.

Ellis F. Glickman, one of the greatest actors on the Yiddish stage, was born at Zsitomir, Russia, in 1869. He began to study acting with Jacob Adler in London in 1887 and after suffering numerous bitter disappointments, came to the United States in the following year. He made his American debut as a star at Troy, N. Y., in Goldfarden's comedy, Kuni-Lemels. This was followed by an eastern tour and in 1890 he first appeared in Chicago. He was received with marked favor and his exquisite art lifted him to a high place in the affections of his Jewish audiences.

The first Yiddish stock company organized in Chicago was established by Glickman in Metropolitan hall at Jefferson and O'Brien streets, in 1894. After two seasons at this house, he went to the more commodious Lyceum theater where he remained until 1903, when he toured the country with great success. He was in San Francisco at the time of the great catastrophe of 1906, and his extensive wardrobe, valued at many thousands of dollars, was destroyed. He then returned to Chicago with his company and secured a lease of the International theater, where last season his record was marked by numerous notable artistic achievements. Glickman is a strong actor and whether he essay comedy or tragedy, he is the thorough artist to the core. Many Shakespearian scholars pronounce his conception and portrayal of the character of Shylock as being without a peer on any stage.

Notable Yiddish Players.

Aside from Adler and Glickman, there are other artists of note on the Yiddish stage. Boris Thomashefsky, who after a long absence appeared at the International theater here early in June, is one of the best of Yiddish players. He is manager of the People's theater in New York and finds time when not acting or managing, to write meritorious plays which he produces with a fidelity to details not surpassed even by Belasco himself. His wife, Mme. Thomashefsky, is one of the best soubrettes in New York and is a prime favorite with the audiences that nightly throng her husband's playhouse. Thomashefsky was the first Yiddish actor to play Shakesperian roles in his native tongue and his Hamlet is said to be a remarkably fine artistic effort.

The history of Bertha Kalich, who now is a star under the management of Harrison Gray Fiske, is well known. It was her work in the Kreutzer Sonata, written by Gordin, that first attracted attention to her marvellous talents as an actress. Another actress of remarkable emotional power is Mme. K. Lipzin, who is manager of the Thalia theater in New York. Mme. Regina Prager, known as the Patti of the Yiddish stage, is remarkably versatile, but her forte is emotional work in operetta. Elias Rothstein is a tragedian of force and ability who stands high in the estimation of Jewish audiences. K. Juvelier, of New York, probably is the best known leading man on the Yiddish stage, while Jacob Frank, manager of the Baltimore theater, admittedly is the best comedian in the wide range of the Yiddish drama.

With the number of artists constantly on the increase, the artistic future of the Yiddish drama in this country is most promising. The day is not far remote when every city of prominence numbering among its population the highest type of Jewish citizenship and culture will be provided with its Yiddish theater and be adequately supported. The great progress made by Yiddish art within thirty years gives abuudant promise of still greater achievements in the near future. No student of the best that the drama affords, be it Yiddish or otherwise, can afford to ignore the Jewish school of acting nor withhold his closest observation of its methods and aims.

In days past we flocked to study the best that France, Germany or Italy offered us while we overlooked the pearls lying at our feet. Conditions are changing, however, and as the Yiddish drama advances to higher planes, the earnest student of the best the drama affords will find in the Yiddish playhouse a place of satisfying recreation and profitable study such as he will seek in vain elsewhere. True art finds recognition in every clime, be its environment what it may, and the Yiddish dramatic art is destined to rise to greater heights and to win the admiring plaudits of the English-speaking race.

Believes "Girl" is Lucky.

Mr. Harry Askin, who owns "The Time, the Place and the Girl," is a very strong believer in the benefits to be derived from the word "Girl" in the title of a musical play. So strong is this idea that he will probably change the title of "The Umpire" to "The Umpire and the Girl."

AMERICAN PARKS IN ENGLAND.

John Calvin Brown Reports Successful Opening at Manchester.

In a recent communication to THE SHOW WORLD under date of May 22, John Calvin Brown, who recently organized a company in England to operate a series of high class amusement parks, tells of the successful opening of White City, the first park at Manchester, England. The day of the opening was a cold, rainy one, but according to Mr. Brown, the turnstiles recorded 58,000 people and the Hale's Tours, Fun Factory and Figure Eight broke all records. The park opened just eleven weeks after the first spade was sunk into the site and everything was complete to the smallest detail.

The English people have taken to the American style of summer amusements in a wonderful manner and Mr. Brown states that the Manchester park promises to be one of the most profitable in the world to both management and concessionaires. The electrical display at the park is said to be especially fine and without being dazzling, is extremely effective.

The opening of this park marks the commencement of the vogue which American parks are bound to have in Europe, and it is safe to predict that within a few years all of the countries on the Continent will have American outdoor parks as regular amusement features. THE SHOW WORLD will present in an early issue a number of views of features of the Manchester White City Park.

Sykes Photo, Chicago.

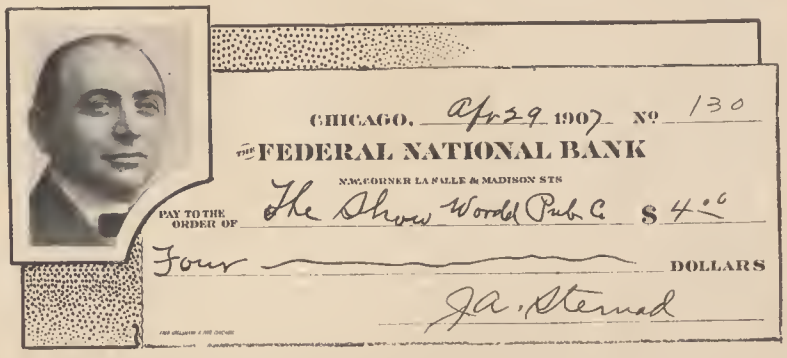
MAUDE ROCKWELL.

Miss Maude Rockwell is one of the most popular of the many prima donnas that Chicago has sent forth to delight the music loving world. Miss Rockwell has been featured with a number of the best know operatic organizations and has sung with several of the principal bands of the United States. Her finest artistic success has been won as operatic soloist and along this line she has scored the greatest triumphs of her remarkable career. Gifted with a remarkable temperament and a splendid voice Miss Rockwell has the faculty of swaying her audiences at will. She has never played an engagement where the management was not anxious either to prolong the time of her appearance or re-engage her for an early return date. Miss Rockwell has been specially engaged for a season of sixteen weeks this summer as soloist with Lambise's Royal Venetian Band, which is now appearing at the White City. Miss Rockwell is considered as one of America's greatest singing women with bands.

Sykes Photo, Chicago.

H. T. STEVENSON.

Mr. Stevenson is the local manager of the Majestic Vaudeville Theater, at Birmingham, Ala., and looks after the interests of the Inter-State Amusement Company. He is well known in Chicago and throughout the country.



FIRST CASH SUBSCRIBER TO THE SHOW WORLD.

Within two hours after Warren A. Patrick had announced his intention of establishing THE SHOW WORLD, J. A. Sternad, booking agent of the Western Vaudeville Managers' Association in the Majestic theater building, Chicago, issued his check for $4 in payment for one years' subscription. Always first to act when promptness is esential, Mr. Sternad showed his faith in the future of the new publication and its founder by sending for Mr. Patrick to whom he presented the check, a fac simile of which is shown herewith. The presentation was made in the presence of Kerry Meagher, of the association, Walter F. Keefe, manager of the Bijou Circuit, Edward W. Carruthers, manager of the Inter-State Circuit, Miss Ethel Robinson, manager of the Fair Department, David Beehler, manager of the Band Department and the general office staff. The check has been framed by Mr. Patrick and always will remain a tangible asset of THE SHOW WORLD office.

Dillingham Leases Studebaker.

The recent leasing of the Studebaker Theater for ten years by Charles B. Dillingham and W. F. Connor of New York, proves the claim that Chicago is rapidly becoming the producing center of the country.

Both Mr. Connor and Mr. Dillingham are men of sound judgment and they promise that none but the best attractions will be offered at their newly acquired playhouse. It is their intention to produce new plays and keep them on at the Studebaker for long runs.

Mr. Dillingham at present has under contract several well known stars, and Mr. Connor will be remembered as having directed the remarkable tour of Mme. Sarah Bernhardt, which netted him a profit of $200,000.

Raymond Hitchcock Closes Season.

Raymond Hitchcock has just closed a three months' tour in the musical farce, "A Yankee Tourist," and the new piece has proved such a winner that it will be brought to New York for a Broadway run at the Astor Theater beginning in August.

New Chicago Theater Ready Jan. 1.

The new theater which is building in Chicago for the home of the La-Salle Theater Stock Company, the producers of "The Time, the Place and the Girl," "The Umpire" and half a dozen of the other big musical successes of the past five years, will be ready by January 1, 1908. It is situated on Clark street at the corner of Adams and will have a seating capacity of 1400.

Askin to Tour Six Companies.

Harry Askin, manager of the Grand Opera House in Chicago, will have no less than six companies touring the country under his direction the forthcoming season. They will include Ezra Kendall, who will divide his season between "Swell Elegant Jones," his last year's success, a new play by George Ade which is at yet unnamed, and another comedy on which Clyde Fitch is at work. Two companies playing "The Time, the Place and the Girl" and one playing "The Umpire." Another of his attractions will be Joseph Howard and Mabel Barrison in a new play by Howard, called "The Flower of the Ranch."

Sykes Photo, Chicago.

ADOLPH LINICK.

Adolph Linick has become a power in amusements in Chicago and together with Peter J. Schaefer and Aaron J. Jones is interested in many park and theater enterprises. His interests are large and diversified, but he manages them with singular skill.

CHICAGO CRITICS BEST IN THE LAND

Writers on Dramatic and Musical Topics on Chicago Press are Known all over the United States—Reviewers are Conscientious, Fair and Impartial.

BY A STAFF WRITER

THE dramatic critics of Chicago rank among the highest to be found in any metropolitan city in the world. The importance theatrically of Chicago to which the eyes of the amusement public everywhere are turned as a producing center for big productions of every character, call for the best critical ability and the Chicago newspapers are supplying all that can be asked for in this regard.

Many of the dramatic critics of the Chicago press have gained international reputation in the field of conservative criticism. All of them, without exception, are men and women of culture, with the critical faculty highly trained and developed. When they pass judgment upon the merits of a production their dictum may be relied upon as being free from bias, competent and trustworthy.

Critics Ignore Box Office.

The box office consideration which so often tempers criticism as to mislead the public into fancying a play is a howling success even though the audiences repudiate the attraction and it fails to draw, is totally lacking in the makeup of the Chicago critics. They are given free rein by the publishers and while none is needlessly bitter when he condemns, all are frank in their expressions of praise or censure. A criticism that does not ring true fails of its mission, but the average Chicago criticism usually is sound and if favorable, becomes a valuable asset to managers and players, and the open sesame to success elsewhere.

Bennett a Caustic Writer.

James O'Donnell Bennett, the critic for the Record-Herald, is a gentleman whose opinion of a play is of value to the theater going public and which is largely guided by his judgment. Mr. Bennett is a caustic writer and his imagery is brilliant. He is deeply versed in dramatic literature and his standards of criticism cover a wide range. He is a Shakesperian scholar and has an intimate acquaintance with the old dramatists whom he is fond of quoting. Being a student, he studies every branch of the higher dramatic art, and his knowledge crops out in all his writings. His dramatic page is eagerly read every Sunday by his admirers.

Hall a Strong Reviewer.

O. L. Hall, dramatic editor of the Chicago Journal, is a brilliant writer on dramatic and musical topics. He works with painstaking care and all his writings bear evidence of a vigorous mentality and strong grasp of his subject. His reviews are a powerful arraignment of all that is false in dramatic art and he is quick to perceive and appreciate merit wherever it may be found. He has more than average ability in his line and he is rapidly advancing to the front rank of American writers on the drama and music. His daily dramatic column in the Journal is a feature which long since has merited and won the commendation of the amusement loving public.

Hammond Knows the Game.

Percy B. Hammond is dramatic editor of the Evening Post and this is saying a great deal. He is an old newspaperman in experience, although young in years. He was for a long time press agent for the Grand Opera House, Chicago, and he is en rapport with all that pertains to the art. His criticisms are virile and his style is highly refreshing and convincing.

Mantle an Authority.

Burns Mantle, whose weekly dramatic reviews in the Inter-Ocean are samples of fine writing and who is regarded as an authority in his special field, came to Chicago from the west several years ago and soon established himself as a critic of the first rank. He knows plays and players intimately and his extensive knowledge is evidenced in all his writings. He is himself an author of several meritorious plays and other works of high literary merit.

McIntire Sharp and Breezy.

Warren McIntire, dramatic editor of The Chicago American, writes with a trenchant pen and his criticisms are sharp, breezy and brilliant. He is well liked in the profession, with whom his criticisms rank high.

Finnegan Man of Parts

Frank X. Finnegan, known to the profession as Forest Arden, is a strong writer of dramatic reviews combining humor and pathos with no inconsiderable skill. He is connected with The Examiner, in the columns of which his reviews are eagerly sought after. During the summer seasons when most members of the theatrical profession are resting Mr. Finnegan reports baseball for his journal, in which particular field he stands without a peer. His knowledge of dramatic literature of the past and the newer plays of the present is most extensive and as a result his reviews are both instructive and entertaining.

Amy Leslie Brilliant Essayist.

Amy Leslie, the reviewer for the Chicago Daily News, is one of the foremost dramatic critics of her sex in the United States. She writes most entertainingly and her style is marked by clearness, depth, thought and high literary finish. Her judgment of plays is unerring. Her criticisms are strong in praise and kindly in censure so that when she deals a blow, it falls lightly and when she has occasion to commend, it is truly merited and appreciated. In private life, she is the wife of Frank Buck, of the Western Vaudeville Association.

Hubbard Ranks High.

Major W. L. Hubbard, the talented essayist of The Chicago Tribune, is one of the best known critics in the United States. He is highly distinguished as a writer on musical topics as well as a reviewer of plays. He has made his department in the Tribune, one of the most talked of of any in the country and it ranks high with the theatrical and musical professions everywhere. He is a deep student and all his vacations are spent abroad in visiting points of interest on the continent and priming himself afresh for the arduous tasks of the coming season.

Puccini's New Opera.

Giacomo Puccini, composer of "Madam Butterfly," is now at work on his new grand opera. The libretto is founded on the life of Marie Antoinette.

REPRESENTATIVE DRAMATIC CRITICS OF THE CHICAGO PRESS

On The Great White Way

By Maynard Waite.

Z·A·H

New York, June 23, 1907.

BROADWAY awaits THE SHOW WORLD. The news that Chicago is to send forth a high-class amusement weekly has been the subject of gossip along the Great White Way for several weeks, and its initial issue will find hosts of readers who are curious to see the journalistic newcomer out of the west. If THE SHOW WORLD accomplishes what is expected of it, the verdict on "Pat's" enterprise will be, "Great!"

"It's an ill wind that blows nobody good," and so the hot summer breezes which have replaced the cold winds of the late spring bring their welcome to the New York roof garden and park management in the way of a volume of business to these places.

Half a dozen of the regular theaters, however, still hold out. The Garrick, with William Collier, who gave the two hundredth performance of "Caught in the Rain" last Saturday night, "The Man of the Hour" at the Savoy, "The Boys of Company B" at the Lyceum, and "The Lion and the Mouse" at the Hudson, which Henry B. Harris has put on for a summer run. The two musical-comedy record breakers are still at the Knickerbocker and Broadway, the "Red Mill" and "A Parisian Model," while Eddie Foy is still drawing crowded houses at the Herald Square in "The Orchid," and at the Casino, "Fascinating Flora" has lost noue of her charms. "The Red Mill," by the way, is to be sent to the Studebaker theater, Chicago, later on in the season and will be one of the star productions under the new management.

Mr. Sothern and Miss Marlowe have just completed a very successful engagement at the Academy of Music, where they have been presenting their repertoire of Shakespearean plays. Both these players, it is reported, will be seen in separate productions next season, but under the same management.

Perhaps the most important of the roof garden attractions at present is George M. Cohan in "The Honeymooners" at the Aerial gardens and the long list of "follies" at the Jardin de Paris and Hammerstein's.

William Courtleigh in George B. Hobart's "Peaches" seems to be the one best bet of the vaudeville houses at the present time. According to report, the present sketch is to be amplified in four acts and presented next season by J. Fred Zimmerman, Jr., with Mr. Courtleigh as a star. Other names that have been in prominent black-faced type on the Keith & Proctor programs during the past week have been the pretty Bessie Wynn, Paul MacAllister, who, by the way, is a nephew of he late Ward MacAllister, Stella Mayhew and the now famous Houdini.

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The first mauager to anuounce his plans for the season of 1907-8 is Henry B. Harris. Mr. Harris will open the New York season by presenting Robert Edeson in a new play by William C. DeMille, author of "Strongheart" and as yet unnamed, on August 26. Mr. Edeson will appear at the Hudson theater. On the same date the same manager will launch Edgar Selwyn as a star in Mr. Edeson's last year's vehicle, "Strongheart." Mr. Selwyn's premier appearance in a stellar capacity will be made at McVicker's theater, Chicago. Grace Elliston will also make her appearance as a star under the direction of Mr. Harris at the Savoy theatre a week later, in a new American comedy by Martha Morton Conheim, eutitled "The Movers," while during the first part of September Mr. Harris will offer at the Colonial theater, Boston, Edwin Milton Royles' latest play, "The Struggle Everlasting." Arthur Byron, who is at present appearing as John Burkett Ryder in "The Lion and the Mouse" at the Hudson, will have the principal male role. Mr. Harris will have four companies of "The Lion and the Mouse," the definite tours of which have not as yet been decided upon. The two principal roles, however, in the piece will be played by the following people: For Company A, Edmund Breese and Miss Gertrude Coghlan; Company B, Mr. Oliver Dowd Byron and Miss Flora Juliet Bowley; Company C, Mr. Paul Everton and Miss Josephine Lovett, and in Company D, Mr. Walter Edwardes and an actress yet to be decided upon.

After the Chicago engagement of Miss Rose Stahl in "The Chorus Lady," Miss Stahl will be presented in a number of the largest cities of the United States, and in May, 1908, will be sent to London, where she will appear at one of Charles Frohman's theaters.

Miss Ruth St. Denis, whose East Indian dances created a furore in New York something over a year ago and who has since appeared in every continental capital and before almost every crowned head, will return to America in September and make a tour of the country, opening in Chicago. It is Mr. Harris' present intention to produce another play by James Forbes, author of "The Chorus Lady," and in January next a character comedy with Edmund Breese in the principal role.

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There has been a great exodus of Broadway productions to Chicago for summer production and you folks out by Lake Michigan either are now witnessing or have in store the very best of our successes, Rose Stahl in The Chorus Lady, at Powers, and Brewster's Millions, at the Colonial, are two of the great big hits of the season and now I understand that The Red Mill, with Montgomery and Stone, will go to your city August 19.

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George Cohan's new summer piece, The Honeymooners, which is current on the Aerial Roof Garden, over the New Amsterdam Theater, is one of the best hot weather attractions on Broadway, and is receiving its just and proper share of the summer patronage. Supposed to be a revamped version of the Yankee Doodle Boy's old piece, Running For Office, The Honeymooners proved to have very little of the old, and much of the very newest musical comedy fabric. The songs are all new and the scenery is, of course, brand new. With the exception of the Cohans, the cast is also new, although Ethel Levy, who was Mrs. George Cohan before the divorce courts severed the matrimonial bonds, is conspicuous by her absence. Gertrude Hoffman however atones for this, and scores with a number of imitations she made famous in A Parisian Model. Her impersonations of Eddie Foy, Anna Held, and The Gibson Girl in the Belle of Mayfair, were especially fine. All in all, The Honeymooners is worth while, and has struck the fickle New York summer playgoers just to the proper degree. It is inevitably destined to last until the dog days or later, unless the busy young playwright is compelled to take it off in order to attend to duties elsewhere in the entertainment field.

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Now that the days of negligee and torridity have reached Broadway, there is a notable absence of the people whose names figure prominently in the public prints. Every manager, star and agent who could possibly steal away, has done so and they are scattered far and wide, at summer resorts and summer homes, on both sides of the blue pond. Among the notables who are in Europe for the summer are Chas. Frohman, Oscar Hammerstein, David Belasco, Clyde Fitch, Wagenhals and Kemper, Henry W. Savage, David Warfield, Ethel Barrymore, William Gillette, Wm. H. Crane, Arnold Daly, Grace George, Annie Russell, Mary Mannering, Dallas Welford, Fritzi Scheff, Kyrle Bellew, Dorothy Donnelley, Edgar Selwyn, Flora Zabelle, Helen Hale and Gertrude Quinlan. Mr. and Mrs. Robert Mantell are at Atlantic Highlands. Wilton Lackaye and family at Shelter Island, Francis Wilson, New Rochelle, Blanche Walsh, Great Neck Long Island; Elsie Janis, Shelter Island; Robert Edeson, Sag Harbor; Henry Blossom on his yacht; George Broadhurst at Virginia Beach. Among those who will go to the farm or are already in the region of hay and clover are: Blanche Bates, Hattie Williams, Otis Skinner, Sam Bernard, Frances Starr, Max Figman, Florence Roberts, James K. Hackett, Montgomery and Stone, Frank Daniels, Paul Armstrong, James Forbes and Gus Edwards. Then, too, there are many well known players whose vacation will be spent right on Broadway and hard at work This latter list includes William Collier, Sarah Truax, Victor Herbert, Gustav Kerker, Geo. M. Cohan, Lee Shubert, J. Fred Zimmerman, Sam Harris and Henry B. Harris.

KITTY GORDON.

One of the most popular musical comedy actresses in London is Miss Kitty Gordon, whose "Cigarette" song delights vast audiences at the Pavillion. It is reported that she will be seen in New York next season.

BILLPOSTERS TO MEET.

Imporant Convention Will be Held at Niagara Falls, July 9.

Secretary Charles Beruard announces that the Cataract-International Hotel, Niagara Falls, N. Y., has been selected as headquarters for the Annual Convention of the Associated Billposters and Distributors which is to convene Tuesday, July 9.

The Board of Directors of the National Association will convene on Monday, July 8th and transact such business as is brought to their attention for consideration at this their last meeting of the fiscal year.

The meeting promises to be of much importance to the future of bill-posting interests in the United States.

ON THE CHICAGO RIALTO

BY FRANK V. BRUNER

Summer Amusements Prospering. New Acts at The Majestic. News Notes.

Z.A.H

OLD SOL triumphs at last. The gods up at Medicine Hat have ceased their frosty frowns and Chicago, after waiting two months, at last basks in real old-fashioned shirt-waist and straw-hat summer. And, strange to say, there has been little bad effect upon the Chicago theaters. With one or two exceptions the loop district theaters are still blazing forth with myriad lights, the names of enticing attractions within. The hard-working La Salle Stock Company, after presenting The Time, The Place and the Girl 450 times, subsided to summer resorts and country homes, but will return with a new piece in the middle of August. Frank Daniels has hied him from the Grand with his "How Is Every Little Thing?" and "Are We Downhearted?" and the rest of his Tattooed Man jokes, and for a week Manager Askin's house was dark. Next week, however, he promises a fine revival of The Mikado, that magnificent relic of the good old comic opera days.

Patricia O'Brien, queen of burlesque, and known in private life as Rose Stahl, still rushes through farm house, dressing room and bachelor apartments, to the delight of big audiences at Powers, for be it known that The Chorus Lady is a great hit. It will take a managerial summons from Henry B. Harris to end the run of the Forbes piece, for it is just what Chicago people want. The Three of Us is still at the Garrick and in its quaint, homelike way is teaching its salutary lessons. Monte Brewster, the disciple of prodigality, is showing Colonial audiences how to spend a million a year at the Colonial in Brewster's Millions, and succeeding remarkably well.

The Round Up, plentifully peopled with cowboys, Indians, soldiers and everything dear to the heart of the romanticist, continues its blissful way at McVicker's. Miss Pocahontas, an Indian maiden, who has at last reached the high position of star in a musical comedy, gathers in the wampum at the Studebaker and returns in exchange considerable entertainment. A Knight for a Day defies the thermometer at the Whitney, and withal causes a continual smile to wrinkle Manager Gerson's countenance. The Volunteer Organist, a rural comedy drama of parts, is the current piece at the Great Northern, and is proving a worthy successor to The Wizard of Oz, according to all reports. Outside of the loop many of the houses continue to entertain their patrons despite the heat, and Chicago's title to a 52-week play season city therefore remains secure.

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The fire fiends took things in their own hands a fortnight ago and decreed that the Olympic should go into retirement for the summer, so that last week, only the Majestic presented vaudeville fare for the lovers of this most popular form of entertainment. However, this week by an arrangement which forced Captain Careless out upon the road, there are again two vaudeville bills, and the Chicago Opera House has been once more converted into a vaudeville temple.

Torrid winds and dusty streets made the cool confines of the Majestic a welcome relief last week. Surazal and Razall opened with a full stage act in which a man, a woman and a piano figured prominently. The man played the piano frontwards and backwards, with gloves on and the keys covered, and finally pecked out a tune with his nose while the lady assisted him with a French horn and otherwise made the act more enjoyable.

Morgan and McGarry proved to be adherents of the old type of variety, and demonstrated that the time-honored clog and wooden shoe dance, if carried through neatly, is yet good fun, for they received applause in plenty. Following them came one of the newer fads in vaudeville, DeOnzo and McDonald, set down as barrel jumpers. While the title sounds simple, yet the team exhibited considerable skill in leaping in and out of the barrels, turning somersaults and doing general acrobatics.

CHICAGO WELCOMES THE SHOW WORLD.

When Do I Eat? an expression which is in the stock vocabulary of many persons, furnished many laughs when repeated by a member of the team of McIntyre and Bennett, who are blackface artists. They opened with a long dialogue which contained a great deal of new and no small amount of old comedy. But they made the mixture go and ended with a catchy song which won them several recalls.

The Irishman will always be a humorous stage type, in whom a clever artist can embody plenty of clean, wholesome fun without going too far in the way of caricature. This was proven by Imhof, Conn and Corinn in a screamingly funny play, The Doings of Dr. Louder. Dr. Louder is a deaf physician and his experience with an Irish patient furnished the fun basis for the sketch, which went well.

Take four vaudeville performers, dress them all to depict widely varying characters in life, and turn them loose to sing and dance and you have the stock comedy four of vaudeville. Such a one is the Rialto Comedy Four, which offered a refreshing twenty moments at the Majestic last week and was heartily applauded.

An act somewhat different from the ordinary run of vaudeville and yet so old that it afforded entertainment for our ancestors many generations back, was the Marionette Theater of Prof. Bernar. By means of cleverly manipulated wires he produced an entire play in miniature with jugglers, acrobats and a whole ballet. His puppets afforded more entertainment than some of their human counterparts, and followed the prompter and took their cues in a manner which should be an example to human performers.

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Charles Leonard Fletcher's act is a remarkable and highly artistic thirty minutes of entertainment. He is not only a master at makeup, but an actor of parts, and his impersonations were most enjoyable. He makes up in full view of the audience and thus enables them to understand what wonders can be accomplished by grease, paint and powder. The best of his impersonations was that of Chas. Warner in the powerful playlet, Drink, and his acting here was deserving of the highest praise. He personated Mark Twain in one of his after-dinner toasts to perfection, and reproduced one or two of Dickens' most famous characters. His act was hampered the afternoon I witnessed it by improper handling of the house lights, but this defect was easily remedied. It must be embarrassing to an actor who has just died, in his role, to be compelled to scramble to his feet in the glare of a spot light, before bowing to his applause, and this was what Mr. Fletcher was forced to do.

Geo. B. Reno has gone to considerable expense to fix up a big act and he has all the ingredients, minus the proper vehicle. He is clever himself and has a quartette of clever people. Three of his company are as widely different characters as could be imagined, ranging from a midget to a 7-foot slim man, and including a 300-pound man. The sight of these three going laboriously through a military drill was ludicrous in the extreme. Yet the act didn't go very well at the Majestic aud a well-written sketch seems to be the feature needed most by Reno and his company.

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A new mystery act is presented by Volta, who says—or at least his announcer does—that a current of many thousand volts passes through his body. I am unacquainted with the technical details of electricity, but it certainly was startling to observe Volta shoot a crooked blue spark five inches from his finger tips and to see a handkerchief applied to the sole of his shoe or his naked arm burst into flame. He had an exhaustive apparatus and employed the usual stunt of getting a trio of scared looking auditors up on the platform to make a "thorough investigation" and see that he did not have an electric light plant hidden in his shoe.

Jack Wilson and Company in An Upheaval in Darktown present a neat and snappy black-face act. Wilson dresses in female costume in the latter portion of the sketch and gets off some new comedy lines which went big. The Flying Gregolatis, the famous aerial ballet seen at the Coliseum last spring with Ringling's Circus, concluded the Majestic show. The spectacle of seven beautifully formed women apparently flying through the air, with many-colored lights thrown on them, is a beautiful act, and the finale, where a great flock of white doves is turned loose from the gallery and flies to the women, alighting on their heads and arms, is very effective. The mechanism, of course, is a simple arrangement of invisible wires, but it does not prevent the act from being one of the prettiest ever seen in vaudeville.

This week the headliners at the Majestic, all of which will be reviewed in the next issue of THE SHOW WORLD, are Ethel Arden Geo. Abel and Company, Grace Van Studdiford, Eight Vassar Girls, Fred Ray and Company, Ben Welch, Foy and Clark, Ethel McDonough.

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Rose Stahl, according to her manager, Maynard White, received on the opening night of her engagement at

Powers 209 (count them) telegrams of congratulation. Of this number 42 were from parties she had met but once and 7 from persons she had never seen. Miss Stahl's appreciation of these favors was so strong that

Sykes Photo, Chicago.

PAUL D. HOWSE.

The general manager of White City, Chicago, is Paul D. Howse than whom none is more widely known in the amusement world. When it is said he is an amuseemnt magnate, nothing need be added, except that he is as popular as he is powerful in his field.

she insisted on answering every one in person. In consequence the chorus lady rises at 8 every morning and spends several hours writing letters. Miss Stahl's father, by the way, once was dramatic editor of The Chicago Inter Ocean and he is now proprietor of a sheet in Trenton, N. J. Hence Miss Stahl's often stated longing for a newspaper life is easily explained.

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They had a fat man's night over at McVicker's one evening last week as a sort of tribute to Maclyn Arbuckle, the sheriff in The Round Up, whose mournful plaint, "Hell, nobody loves a fat man," is fast becoming a Madison street classic. The fat men came, too. Rumor has it that Mayor Busse headed the list with his 200 and more pounds of avoirdupois, and it is said that it kept the ushers and attaches busy for many hours after the performance bolstering up the seats which had been weakened by the load imposed upon them. The gross weight for the performance is rumored to have been 2,000,000 pounds—but why turn press agent?

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Speaking of figures, the aggregate sum realized by Mort H. Singer of the La Salle Theater during the past season from The Time, The Place and The Girl and his road attractions must have made a bank roll that couldn't have been wormed into a steamer trunk with a shoe horn. Those who may know and who, at any rate, are good at computing, say that his profits were in the neighborhood of $150,000. This is not bad at all.

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A chorus girl sewing school is the latest Chicago novelty. It's down at the Whitney, where a score or more of fluffy-haired chorus women from A Knight for a Day have been organized, and under the skillful tutelage of Mrs. Arline Falls, warbrobe mistress of the Whitney, they may be seen any day mending and cleaning the costumes in which they caper on the boards. Manager Gerson has fitted up a department with sewing machines, etc., and he says that it saves bills in many ways and in addition gives the young women good training. If logic has its way down at the Whitney, the matrimonial wave should soon flow around in the direction of the toy playhouse on Van Buren street.

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Whisper.—George Cohan is to have his own theater in New York. He tipped it off to a friend in the lobby of the Colonial when he was in town a few weeks ago, and the janitor overheard him and told his uncle, who told my brother's friend, and somehow or other it got to me. It's going to be the real noise and rumor has it that the flaxen-haired George will spend all of his time making his own productions at the house.

SYKES' ARTISTIC PHOTOS.

Work of Celebrated Poser Finished by Chicago Engraving Co.

With few exceptions, the photographs reproduced in this number of THE SHOW WORLD are the work of Melvin H. Sykes, the famous theatrical photographer, Randolph and State streets, Chicago. Mr. Sykes is an artistic poser of subjects and in execution and finish his work is unrivaled. Mr. Sykes is the official photographer for THE SHOW WORLD and specimens of his skilled handiwork will be regular features hereafter.

But good photographs, unless they are well manipulated for publication, are valueless. This journal is fortunate in having the most skilled assistance in this regard, and the halftones on every page herein were made by the Chicago Engraving Co., 350 Wabash avenue. The output of this great concern is in the highest style of the art and reflects credit not only upon the firm, but upon Chicago.

ETHEL ROBINSON.

Few women are better or more favorably known in the theatrical world than Ethel Robinson, the talented and energetic manager of the Fair Department of the Western Vaudeville Managers' Association. Possessed of an engaging personality, and a complete knowledge of her business in all its branches, Ethel Robinson has risen to an eminence in her profession accomplished by few women in the country.

PROMOTER GEORGE H. HINES

Showman Prominent in Amusement Park Enterprises.

George H. Hines, whose likeness appears on the sub-title page of the premier issue of THE SHOW WORLD, is one of the best known of all out-door amusement managers. His career as an amusement promoter has been eventful and embraces many years of service in an executive capacity with the larger circuses.

Since the summer amusement park has advanced to the pinnacle of all hot weather entertainment features, Mr. Hines, who realized at once the wonderful opportunities offered in this field, has changed his line of effort to the park. For two seasons he owned and operated two of the leading features at White City and this year he has branched out still more extensively and now has six shows in operation at Riverview.

Gifted with a winning personality, engaging and congenial, yet thoroughly businesslike, he has a remarkable capacity for executive effort and there is no man who has come in contact with Mr. Hines either in a business way or socially, who is not his staunch friend. His liberality is proverbial and there never was a request by the needy to which he was not the first to respond. In fact, so well is this trait recognized that he has been termed "Prince Bountiful" by his associates.

Mr. Hines is one of the most progressive men in the amusement business and his enterprise and foresight, combined with exceptional business sagacity, are inevitably destined to create a still greater future for this prince of showmen.

Sykes Photo, Chicago.

AARON J. JONES.

The Napoleon of Chicago amusements is Aaron J. Jones, secretary and treasurer of White City. He is financially interested in numerous amusement enterprises and with Adolph Linick and Peter J. Schaefer he operates several motion picture theaters. He is now building the Orpheum, a new theater opposite the Palmer House which will be devoted to high class vaudeville.

Sykes Photo, Chicago.

FRANK L. ALBERT.

Frank L. Albert, manager of Exploitation for White City, Chicago, is well known as a manager, owner and promoter of amusement enterprises. He has been twenty-one years in this field and his experience embraces every branch of outdoor amusements. He was one of the pioneer promoters of carnivals in the United States and is known to everyone connected with that line. Mr. Albert has complete charge of press, excursions, special days and general publicity at White City.

Sykes Photo, Chicago.

COL. WILL A. DUDLEY.

Among show people few are as highly esteemed as Col. Will A Dudley, proprietor and editor of The Owl, a journal devoted to theatricals in the publishing of which he has met with success.

Percy Wenrich wrote "Under the Tropical Moon" while searching for the North Pole with Peary.

Music and Song

By C. P. McDONALD

THE EDITOR WILL BE PLEASED TO ANSWER ALL QUESTIONS RELATING TO, OR TENDING TO BETTER, THE MUSIC PUBLISHING BUSINESS.

ALL COMMUNICATIONS AND MANUSCRIPTS SHOULD BE ACCOMPANIED BY SUFFICIENT POSTAGE FOR THEIR RETURN.

THE Music Department of THE SHOW WORLD will be conducted on a basis that has been heretofore ignored,—i. e., original, fearless, unprejudiced and impartial. A song or musical composition of merit will receive its full quota of praise and commendation, and a publication of inferior workmanship will be given the criticism it deserves, regardless of the name of the writer or publisher. We are neither iconoclasts nor idol worshipers.

Before judgment is passed upon a new print, the publication will be reviewed by several competent critics, thus obviating the charge of favoritism being brought against the Music Department editor.

Our Music Department will not cater to the trade alone, but to performers and to the general public. While THE SHOW WORLD will circulate freely among dealers, jobbers and publishers, it is not the purpose of the management to deceive or mislead buyers by pronouncing everything written and published a meritorious "hit"; but it will be our sincere endeavor to point out to the trade what is likely to command a legitimate sale, and prevent the overstocking of shelves and counters with issues that cannot be disposed of.

There is no bias or ill-feeling existing on the part of the management or THE SHOW WORLD'S individual writers. We will start with a clean slate and work for the establishment of an unimpeachable record. No favoritism will be allowed to creep into the lines of this department, but equal liberality and progressive spirit will be accorded to all. The musical columns of THE SHOW WORLD always will be open to the discussion of anything and everything that has a tendency to improve where improvement is necessary and possible.

The Music Department will not wantonly assail a song or instrumental number, an individual member of any publishing or jobbing concern, a particular author or composer, or any branch of the business in general. No editorial review will be vindictive or written to vent a lugubrious spleen, for none exists.

In the course of events, a review may occasionally appear in the music columns which has the semblance of an unwarrantable attack. Be broad-minded; look at an adverse criticism calmly and dispassionately. We are not cynics, but cyclopean optimists, working with indefatigable energy for the general betterment of the business, bringing together as far as possible, the writers, producers and makers of song and music into one supreme council of sagamores, with THE SHOW WORLD its unprejudiced scrutineer for those things which stand only for the welfare and advancement of the music publishing business.

Music and Justice.

Judge McKenzie Cleland, presiding over the Maxwell street police station in Chicago, has installed a piano in his court room, ostensibly for the purpose of charming the wayward with harmonious strains of melody, thereby doing away with the present Maxwell street melody of beligerent gun practice and belching shootin' irons. The piano was installed in the Judge's court on the dedication day of the new courtroom. The instrument has become a permanent fixture, and is now an asset of the municipal court.

The installation of pianos in police courts certainly presages a revolution in the dispensation of justice. One can well imagine the presiding jurist disseminating pardons and verdicts to the lilting strains of an appropriate concoction of popular frenzy in manner following:

John Jones, arraigned on a charge of wife beating, is addressed peremptorily by the court:

"Jack, the game's all off. Your wife is a small woman, and therefore probably deserves the punishment you inflicted. At the same time I must give you ninety days in the house of correction." Then, turning to the agony-box player, he says:

"Professor, while Jack's being escorted to his cell, kindly reel off 'Because I'm Married Now.'"

The second case happens to be an ordinary drunk. The culprit gets thirty days and costs, while the "professor" soothingly tears off "You're a Grand Old Jag."

Found guilty of vagrancy, Anton Burk is led away to the refrain of "What's the Use of Workin' When Your Health is Good?" And so on through the never-ending list of minor crimes.

It is questionable whether his honor will permit pluggers to ply their vocations during sessions of court. It is also a matter of conjecture if a sheet music department will be a necessary adjunct. If it is, put your money on Remick or Kremer controlling it.

A Representative Music Publisher.

Jerome H. Remick,—a name to conjure with in the popular music publishing world.

Less than seven years ago Mr. Remick was unheard of as a publisher of music. In 1900 he was a modest cashier in a Detroit bank. It was in this year that he bought out Messrs. B. C. Whitney and A. W. Warner, proprietors of The Whitney-Warner Publishing Co., Detroit, Mich. After this purchase, he sold part of his interests in that firm to Messrs. George Engel and Emil Voelker, teller and collector, respectively, of the banking concern with which he formerly had been connected. Within a few months thereafter he repurchased the Engel-Voelker interests, and again became sole owner of The Whitney-Warner Publishing Co.

JEROME H. REMICK.

One of the most conspicuous figures in the music world is that of Jerome H. Remick, of Detroit, who, within seven years, rose from the position of cashier of a bank to the eminence of the foremost music publisher in the country, if not in the world.

From its inception the house of Remick was a success, viewed from any standpoint. Occupying two small rooms at the beginning of 1901, the business soon grew to such flattering proportions as to necessitate more commodious quarters, and an entire floor of a large building in Detroit was leased. In 1902 it again became necessary to seek larger quarters to accommodate the ever-increasing business. A three-story building was erected at 10 Witherell street, Detroit, and from these premises (occupied ever since by Mr. Remick's firm) some of the largest genuine instrumental hits ever known have been launched.

In 1903, one of the important epochs in the history of the Remick enterprises was recorded,—the consolidation of Shapiro, Bernstein & Co. and The Whitney-Warner Publishing Co. into the firm of Shapiro, Remick & Co.

The year 1904 was productive of far-reaching results. Much of the twelve months was devoted to the general building up of the business, and in this year a vast sum of money was invested in advertising. This period, perhaps more than any other, served to place the firm more prominently before the public and the music dealers, mainly because of the judicious advertising campaign inaugurated.

In 1905, owing to his purchase of Mr. Shapiro's interest in the Shapiro, Remick & Co. concern, Mr. Remick again became the sole proprietor of the then flourishing business, and the present firm of Jerome H. Remick & Co. was incorporated, with large property holdings in New York, Boston, Philadelphia, Pittsburgh, Newark, Brooklyn, Buffalo, Cincinnati, Cleveland, Louisville, Detroit, Chicago, Milwaukee, Grand Rapids, Minneapolis, St. Paul and other cities.

Last year proved to be one of the best years from a financial point of view that has been enjoyed by this representative house. With a greater growth than ever before in a single year, it again became necessary to arrange for enlarged quarters, with the result that the entire building at 10 Witherell street was eventually turned over to the firm, after numerous alterations and the addition of one story thereto. This new building is perhaps the most complete of its kind in this or any other country devoted to exclusive publishing and the operation of a music business. Equipped with every late device for handling a gigantic business, it contains a thoroughly modern printing plant and the finest of presses for color and beautiful plate work.

To give a chronological list of the successful publications fostered by the Remick company would fill at least a page of THE SHOW WORLD. Therefore the more pronounced successes are given:

1900.—"Dance of the Brownies," "When Knighthood was in Flower," "My Ragtime Baby."

1901.—Conspicuous among this years' crop of good numbers may be mentioned the tremendous popular "Creole Belles," followed by "Clorinda," "Mississippi Bubble" and "Prayer and Passion Waltzes."

1902.—Purchased the catalogue of Daniels & Russell, publishers in St. Louis, Mo., which catalogue contained the great intermezzo "Hiawatha." The sum of $10,000 was paid for this composition, the largest amount ever paid for a single number in the history of music. With this phenomenal success came "Stella," "Lazarre Waltzes," and numerous other good sellers.

1903.—The W. C. Polla Co. published the beautiful Venetian Intermezzo entitled "The Gondolier." It started out as a second "Hiawatha," and was purchased from the Polla Co. by Mr. Remick for $5,000. This number proved to be one of the greatest sellers ever published. It was also in this year that those sterling

songs "Bedelia" and "Navajo" swept the country.

1904.—"Moonlight," "Just Kiss Yourself Goodbye," and "The Troubadour."

1905.—Williams aud Van Alstyne's big ballad success, "In the Shade of the Old Apple Tree," "My Irish Molly O," "Silverheels," "Wedding of the Winds Waltzes," "Poppies," "Back to Baltimore," "In Dear Old Georgia," and Jerome & Swartz's musical comedy, "Piff, Paff, Pouf."

1906.—"Why Don't You Try?" "Happy Heine," "Cheyeuue," "Iola," "Cherry," "Chicken Chowder," "Alice, Where Art Thou Going?" Two popular music comedies, "The Vanderbilt Cup" and "The Ham Tree." Purchased from Rohlfing & Sons, Milwaukee, Wis., the concert number teaching piece and "June Bugs' Dance," both compositions of Eduard Holst, $7,000 being paid for the former, and $3,000 for the latter.

1907.—"Somebody's Waiting For You," "San Antonio," "The Tale the Church Bells Told," and "He Never Even Said Goodbye."

Mr. Remick has surrounded himself with a coterie of assistants whose names stand for all that is progressive and up to date in the music business, principally among whom are the following:

Frederick E. Belcher.—Has been connected with the firm since it was in swaddling clothes, as manager of almost every department of the house. He is, with few exceptions, the best posted man in the popular music business today, having had a thorough schooling in the inside workings prior to his connection with Mr. Remick. This knowledge, coupled with a keen business judgment, a pleasing manner, and untiring efforts, which have greatly aided in bringing the house of Remick to its present enviable position, has placed him in the responsible office of manager of the company's New York offices, general representative of the eastern territory, and Mr. Remick's confidential assistant in all branches of the business.

Mose Gumble.—"Happy Mose" has charge of the professional department in New York. His knowledge of desirable songs for any kind of an act is almost incomparable, and he is responsible in a great measure for the many song successes published by the concern since he became connected with it in 1903. He is a splendid, hard-working, digging, indefatigable fellow, and one of the firm's main pillars.

Harry Werthan.—Almost every one in the music business knows this "Knight of the music satchel." Mr. Werthan for years has represented Remick on the road, and most successfully, for through his efforts the Remick publications have been kept on the counters of all the music dealers in the United States. He also has charge of all the company's property interests in the west, his territory reaching from Pittsburgh to the Pacific Coast.

Homer Howard.—This is the man who makes the songs in Chicago. He has been connected with the Remick house since the old Whitney-Warner regime, is a thorough business man, and a congenial, untiring fellow. He has charge of the professional offices in Chicago, and has placed the Remick publications with innumerable performers, leading shows, bands and orchestras. He holds one of the most responsible positions in the concern, and works day and night, his every effort meeting with success.

Mr. Remick was born in Detroit, thirty-seven years ago, and has lived in that city all his life, with the exception of three years spent in the lumber woods, and a year in Europe. He was for nine years president of the Home Building and Loan Association of Detroit.

Mabel McKinley (Mrs. Mabel McKinley Baer) will not need to continue on the vaudeville stage to earn a living, for she will get about $130,000 from the estate of the late President. Mrs. Baer, President McKinley's favorite niece, is the daughter of Abner McKinley, who died in 1904.

Miss McKinley, a vaudeville singer and popular song writer at that time, was married in 1900 to Dr. Hermanus L. Baer, nephew of the railroad magnet of "Divine right" claims.

She is the composer of such popular numbers as "Anona," "Karoma," "Golden Rod," and many others, all published by Leo Feist, New York.

It is claimed, and has long been understood among those on the inside, that Bob Keiser, for years connected with the Feist house, is the composer of the hits accredited to Miss McKinley, but that her name was employed as the author for advertising purposes. Mr. Keiser has made this claim in a recent advertisement and has promised to give us some interesting material in an article he is preparing under the caption of "Composers Who Are Not, or Living Lies." I defer comment until receipt of the article, at which time a full review will be published. Until that time Miss McKinley will continue to be what she has even been since her initial appearance before the public,—a clever composer who has won the plaudits of an admiring multitude.

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Rose Melville, starring as "Sis Hopkins" in the play of that name, is said to be nightly encored in her splendid rendition of her new song, "I'm Not a Bit Like Other Girls."

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Bunge and his Metropolitan Band of Chicago, are playing a successful engagement at Pabst Park, Milwaukee.

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Weber's Band just completed a favorable engagement at Forest Park Highlands, St. Louis.

WITH THE BANDS AND ORCHESTRAS

BY C. P. McDONALD

THE EDITOR WILL BE PLEASED TO RECEIVE COPIES OF MUSICAL PROGRAMS AND TIMELY AND INTERESTING NEWS ITEMS, SUCH AS FORMATION OF NEW BANDS AND ORCHESTRAS, MEETINGS OF LOCAL FEDERATIONS, ENGAGEMENTS, ETC.

ONCE more we have had Brooke and his peerless Chicago Marine band with us this season for only a short engagement at White City, but with a most comforting string of bookings to follow his departure.

No leader east or west has ever made for himself a more secure place in the estimation of the people, without whose affection and regard the greatest musician will always fail.

THOMAS PRESTON BROOKE.

As a leader of bands, few names are better or more favorably known than that of Thomas Preston Brooke, head of the Peerless Chicago Marine band. This is an exceptionally well trained organization and reflects credit upon Mr. Brooke's capability as musician and leader.

Of magnetic personality, fine physique, utterly devoid of the mannerisms which mark the public appearances of too many conductors, he is withal a musician to his finger tips.

Thomas Preston Brooke, although young in years, has by virtue of all this taken his place in the front rank among the leaders of the day. It seems superfluous at this time to speak in detail of his work, which is now so widely and so favorably known. Just how he has brought his band to its present state of artistic perfection is a secret known only to himself and his men. That his indomitable perseverance and enormous capacity for work, as well as his musicianly temperament, are factors in the result, no one who has observed the growth of the organization will question. A severe task master, he is always just, and the conviction that his judgment is as correct as his art is a prevailing sentiment in the company of artists whom he holds under the spell of his baton, and this absolute confidence in his leadership goes far in the success he has made.

Popular Music King.

His shrewd estimate of what the public really wants and the skill with which he alternates the people's choice and the musician's choice in the arrangement of his program is another of the main-springs of his success. No leader has ever before succeeded in achieviug precisely this result. The sobriquet, "The Popular Music King," which he earned during his first season (1894), and which has clung to him ever since, was a popular and spontaneous tribute to an artist who always evinced a disposition to please a too often disregarded public by giving them the kind of music they could understand and enjoy.

Mr. Brooke is conviuced that the organization now bearing his name is the crowning effort of his career, and he confidently believes it will be so regarded by his friends, the American people, for whom he has labored so faithfully and so earnestly.

Mr. Brooke stepped into the field handicapped seriously by the fact that he was an unknown quantity. However, as was subsequently demonstrated, this only served to accentuate his sudden and almost miraculous popularity. His band is one which appeals to lovers of detail, "every lineament finely finished," the reeds in exquisite balance, the brass toned down to the very perfection of mellow harmony and program arranged to bring to the fore the best points of the organization.

He has his own ideas about the proper size of a concert band, maintaining that thirty-five players are sufficient. Some managers insist on a larger aggregation, but there is no doubt that Brooke with thirty-five, or even thirty men, is much better than some other band leaders with fifty or one hundred pieces.

Gentleman as Well as Musician.

As the director of a superb body of musicians he is singularly free from conceit or self-consciousness. He is not only charmingly graceful when wielding the baton, but is a fine, well-bred gentleman. He never resorts to any clap-trap in order to gain applause. His programs are uniformly replete with good music, much that is popular and light, but none that can be decried as either vulgar or trashy, and by this judicious arranging of programs, he has demonstrated his right to membership in the limited guild of capable, artistic conductors.

Mr. Brooke and his band have enjoyed almost unbroken bookings for the past thirteen years, and is booked for nearly the entire present season.

Gennoro's Band, the famous gondoliers musical organization of twenty men, presenting "A Night in Venice," is playing to delighted audiences at Buffalo, N. Y. Gennoro and his men have been in this country but a few weeks, and they created a furor in New York. The Italian leader is said to have all the originality of Sousa, and the eccentricities of Creatore. His meu are carefully trained musicians appearing in the picturesque costumes of the gondolier.

FAMOUS WHITE CITY IN FULL SWING

Beautiful South Side Resort, Offers Superior Features to Visitors—Sans Souci and other Amusements Attract Vast Multitudes to their Gates.

BY A STAFF WRITER

WHITE CITY is one of Chicago's most beautiful South Side amusement parks and stands among the first and greatest of its kind. The third season opened at White City May 10, and although the weather was frigid, the board walks were crowded and thousands were present. White City stands pre-eminent in the matter of illumination and it is admitted it is the most beautifully lighted park in the world. Millions of candlepower are utilized nightly and the entire resort from the tip of the great tower to the outermost confines is one blaze of white light illuminating not only the park but the skies for a vast distance.

Make Park of Cornfield.

The handsome catalogue which Director of Exploitation Alberts has issued for White City, states that the big park was transformed from a corn field to its present state within a few months, and this is literally true. In September, 1904, the present site was covered with golden grain, when the three men who brought White City into existence took hold. These three men, Joseph Beifeld, president of the park, Aaron J. Jones, secretary and treasurer, and Paul D. Howse, general manager, undertook the seemingly impossible task of building a monumental and magnificent park on this field and were so successful that the following spring White City, complete in every detail, was thrown open to the public.

Since then its success has been phenomenal. The attractiveness of the park is not confined to any one portion for there is enjoyment and pleasure in every nook and cranny of the big resort. The great plaza with its hippodrome stages, offers as free entertainment the finest acts that can be secured. Surrounding the plaze is the famous Board Walk, which is bordered by half a hundred attractions of every sort, ranging from the big fire spectacle, employing hundreds of people, and car loads of scenery, to the Flea Circus which, while microscopic, is still far from the least interesting feature of the park.

One of the 1907 novelties which is attracting more than the usual share of attention is the Devil's Gorge, a new water ride which is one of the most exciting ever devised and combines a score of sensations in its mazes. The Coaster, which gives a smooth, exhilarating ride of about a quarter of a mile and runs directly through the Igorrote Village, is also a safe and popular device which is delighting White City patrons.

The Fire Show which has always been the prime feature of the park has been claborated upon this year and is now termed The Burning of the Robert E. Lee. A scene on the Mississippi river is shown with a steamer coming up to the docks where the boiler explodes setting fire to the boat and adjoining buildings. The new exhibition is much more realistic than the old and attracts crowds at every performance.

A Flea Circus in which these infinitesimal animals laboriously perform strange feats is another unique feature of the big park. Mundy's Animal Arena has been introduced this year and consists of Percy J. Mundy's big collection of wild animals and their trainers in novel and exciting feats.

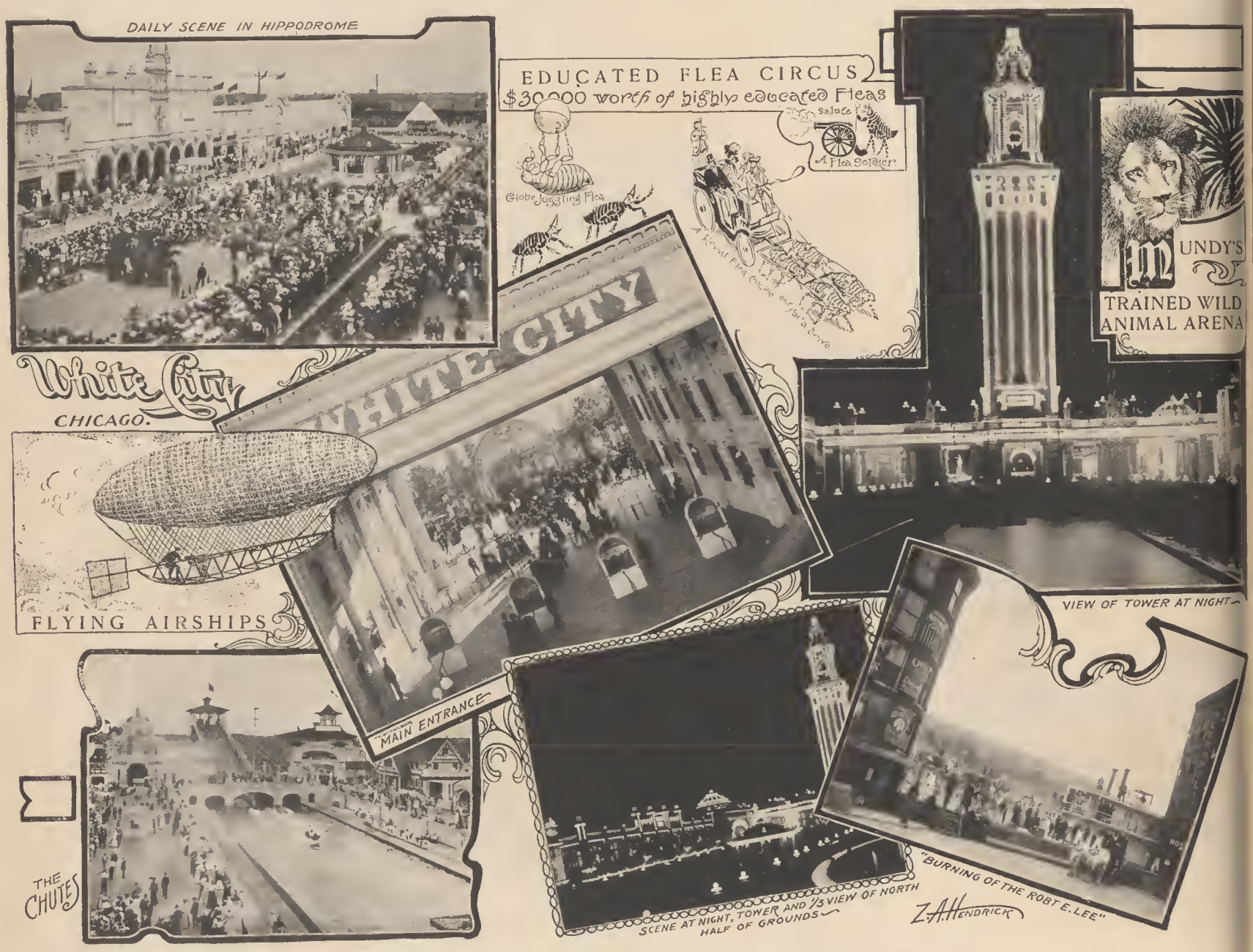
New Casino a Feature.

Another change of considerable importance is the abolishment of the College Inn and the establishment in its stead of a great Casino which is beautifully decorated and is so arranged as to be thrown open in warm weather or completely enclosed in case of rain or cold. There are dozens of other features at White City, which will be described in a subsequent issue of THE SHOW WORLD.

The musical portion of the entertainment at the park has been well cared for and the best traveling organizations in the country will occupy the new band shell during the months to come. Brooke's Band opened the season with a three weeks' engagement and proved as popular as ever. Frank T. Alberts the new manager of exploitation, has becn the busiest man on the South Side since the late winter months and so well has he accomplished his duties that the name and attractions of White City are to be seen on every hand.

Sans Souci Enjoyable.

Chicago's pioneer amusement park, Sans Souci, threw its doors open to the public on May 25 and as usual the management had a number of novelties ready for its patrons. Manager Leonard H. Wolf has deviated this year from his usual policy in regard to the music and he will play a number of the best traveling bands instead of retaining one organization all summer as he formerly did. The Casino formerly utilized as a theater, has been remodeled into a concert auditorium and bandshell and has a capacity of 3,000 persons. The restaurant also has been greatly improved and fitted up with Oriental boxes giving it bizarre effect pleasing to the eye. A new Roller Skating Rink covering 25,000 square feet with ample accommodation for 1,500 skaters, has been installed and is said to be the finest in Chicago. Other new features are Shooting The Rapids, a new water ride, House of Nuisance, Midget Circus and Hereafter. The dance pavilion has been enlarged and in every way Sans Souci is blossoming forth in new garb.



INTERESTING VIEWS OF CHICAGO'S WORLD FAMED RESORT, WHITE CITY.

RIVERVIEW PARK SCENE OF BEAUTY

Beautiful Streets in the Woods, Brilliantly Lighted, with Splendid Feature Attractions Delight Immense Crowds—Summer Amusements in Park Prove Popular.

BY A STAFF WRITER

RIVERVIEW has been appropriately termed "The Park in The Woods." It is a park that lives up to the title in its entirety. Imagine if you can, a vast expanse of leafy and grassy greenness, sprinkle it with thousands of twinkling incandescent lights, rear up countless structures of dazzling white throughout, place a sparkling lagoon in its center, then add to this the soft music of a great band and you will have only a meager idea of this gigantic enterprise, not to mention its recreation features.

Riverview is a new park this year. It covers just double the amount of ground it did last year, and has more than double the number of attractions. The beautiful shade trees which always were the predominant feature of the resort have been retained, but almost everything else has been remodeled or entirely rebuilt. There are now 65 distinct places of entertainment, and a tour of all the concessions, means that one must come out early in the morning and remain until late at night, and in addition, hire a guide to take you about.

For the park is a great maze of features. Glittering electric lighted streets, lined with shows, stretch away from the main plaza on all sides and one is lost in bewilderment, unless he be familiar with the grounds. As a modern fairyland, Riverview has certainly galloped away with the palm this year and its airy daintiness should make Aladdin and his business staff of genii feel like the proverbial quarter and half dime.

On entering the park one of the first new features to catch the eye is Hell Gate, which fronts the main entrance. Lest the uninitiated be misled by the name, we will explain that the attraction has no connection with the anthracite-heated regions whose name it bears, but is merely a unique and cleverly conceived water ride modeled after the famous maelstrom on the Norwegian coast and affording one as nearly as possible, the sensation of being caught in a great whirlpool.

Passing along the main drive, the first attractions to greet the eye are the great number of rides of every description, from the time honored figure eight which has been elaborated into a long series of fascinating dips and curves to the Scenic Railway, and including a new Water Carousal, Double Whirl, Velvet Coaster, Chutes with Water Lagoon, and so on.

The great big feature at Riverview, however, is The Train Robbery. This is the same big spectacle which Fred Wright presented at Coney Island last year. He has put on the same show at Riverview, only on a more magnificent scale. Everything is life size and real. More than two hundred take part. There are real mountains, a real lake, a big engine and a string of coaches which would stand service on any standard railroad. The Train Robbery is certainly the acme of realism in outdoor shows and it is having a great run of patronage at Riverview.

Big Otto's Animal Show is another of the unique features at the Park in the woods. It is enclosed by an old fashioned fence of logs chinked with clay and the interior is surrounded by the cages containing Big Otto's ferocious proteges. The arena in which the performances are given is large and roomy.

George H. Hines has half a dozen clever shows at Riverview, including his famous Paris By Night, which is said to be doing the banner business at the park. The exhibition includes a number of high class dancing acts together with the wonder Dance of The Seven Vails, which created such a furore last winter when given in the opera Salome.

Messrs. Paul W. Cooper, W M. Johnson and N. P. Valerius, comprising the management of Riverview, are well satisfied with the present outlook in spite of the fact that the prolonged spell of cold weather held back the crowds for weeks after the usual commencement of the rush of the crowds to the parks. Thos. W. Prior, the publicity representative, has been kept busy singing the praises of the park and so well has he done his task that there is scarcely a man, woman or child in Chicago or vicinity who does not know of the advantages of The Park in The Woods. Various attractions will be published in a later issue.

LEADING FEATURES THAT MAKE A VISIT TO RIVERVIEW PARK A DELIGHTFUL RECREATION.

SHOW WORLD
THE TWENTIETH CENTURY AMUSEMENT WEEKLY
PUBLISHED EVERY WEEK
—BY—
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CHARLES ULRICH, EDITOR
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SATURDAY, JUNE 29, 1907.

FEATURES OF THIS ISSUE.

It is with some pride that we call attention to this number of The Show World, filled as it is with features of a high class and illustrations of a beauty and finish never surpassed, if, indeed, they have been equaled by any similar publication in the United States. The dramatic, vaudeville, music, moving picture, summer parks, sports and special features have been provided by experts in their line and they furnish much valuable data to readers. Owing to the unprecedented demand for advertising space in this issue, it was found impossible to present features which had been previously planned. These include exhaustive reviews of the Jamestown Exposition, the War Path at the exposition, and others, all of which will appear in succeeding issues.

Of the features contained in this issue may be mentioned, a history of the Yiddish drama in the United States, a thoughtful review of advanced vaudeville by Lyman B. Glover, the story of playwrights who are making Chicago famous, the producing managers of Chicago, on the Chicago Rialto, on the Great White Way, review of the great moving picture industry, exclusive Gaumont films from Paris, correspondence from Denver, St. Louis and other points, reviews of current attractions in Chicago and many others. A notable feature is the sporting department which is edited by Ed. W. Smith, one of the foremost authorities on sporting matters in the United States, if not in the world.

The illustrations accompanying most of the feature articles are of the highest type and they hereafter will be extensively used in these columns so that every issue will be a feature number.

It was indeed "23" for Abe Hummel when the other day he entered cell 23 in Sing Sing prison to do penance for his misdeeds. He carved this finish to his career years ago when he engaged in theatrical litigation of which many professionals before the public today have sad recollections. Verily, the mills of the gods grind slowly but exceeding fine.

Salutatory

THE SHOW WORLD makes its formal bow to the public with apologies to no class, clique or individual for its temerity for springing into being. It is bound by no ties to foster the interests of one as against those of another, but it will seek to remain from the beginning what it purports to be—a journal devoted exclusively to matters affecting the well-being of that large and growing community affiliated with the world of amusements and to provide the amusement loving public with reliable and entertaining news of the people in that field.

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While THE SHOW WORLD does not claim to fill a long felt want, it may be said parenthetically that the tremendous territory of the Middle West supplied by Chicago with all the things needed in life, hitherto has been without an organ devoted exclusively to amusements. While it is not designed by THE SHOW WORLD to encroach upon the field occupied by its older contemporaries issued in New York, it is distinctly the purpose of this journal to become the standard authority on all amusement matters in the section lying between Pittsburg and San Francisco, and the Canadian line and the Gulf of Mexico.

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The policy of THE SHOW WORLD will be primarily, to furnish all its readers with good, reliable and entertaining news of the stage in all its branches. It will be fearless in its advocacy of all things which are designed to uplift amusements and place them on a higher plane. It purposes to be the organ of the show people of every degree, subserving the interests of the manager as well as the humblest of his employes and at no time to neglect those of the public without whose patronage amusements would soon become a dead letter. It will represent no faction, nor favor one class and ignore the rights of the other. Its aim will be to speak truthfully at all times upon topics of interest to the professional and layman. Above all, it designs to be a journal to which not only the people of the show world, but the general public interested in their affairs, at all times may turn with confidence, interest and respect.

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With the earnest desire to win the hearty co-operation and support of all alike, THE SHOW WORLD begins its career with a full consciousness of the weighty responsibilities it has assumed. It will not swerve from the pathway it has laid out for itself, and come what may, it will invariably seek to be on the side of truth, justice and progress.

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THE SHOW WORLD always will print the news and EVERY ISSUE WILL BE A FEATURE NUMBER. By a steady adherence to this broad policy, THE SHOW WORLD will win and maintain a leading place as the representative amusement weekly of the United States.

MOVING PICTURES INDUSTRY.

The importance of the moving pictures as a factor in the education as well as entertainment of the young, no longer can be ignored. The industry has made such rapid progress within the past five years, that it now has become one of the leading features of the amusement field.

It is a fact that nearly every hamlet in America has a moving picture show and that this enjoyable entertainment is rapidly winning the favor of all classes, not because of the small price of admission charged, but because of the diversified interest of the subjects presented. Thanks to the inventive genius of the film manufacturers, these views cover a wide range and the trend of selection of subjects constantly is in the direction of educational and moral advancement.

That the moving picture industry is on the higher plane, recently was demonstrated in Chicago when of all the pictures displayed in 158 moving picture theaters in this city, only two objectionable films were discovered. The managers heartily assisted in the investigation and volunteered to remove all films that were deemed harmful to public morals. While a few pictures bordering on the suggestive were found, the investigators declared that on the whole the moving pictures on display in Chicago were not only a pleasant diversion for youthful auditors, but they were of an elevating character and served to educate them as no other agency could hope to do.

The makers of films are as anxious to supply uplifting subjects as the managers of the theaters using this commodity are desirous of securing them. This is a combination of interests which cannot fail to result in advantage to all concerned. To the adoption of this sound policy is wholly due the phenomenal progress this industry is making, for by furnishing only the best and most wholesome entertainment, the moving picture theater managers have won public approbation and are reaping golden returns.

Mayor Eugene E. Schmitz, of San Francisco, who has been convicted of grafting, was for years leader of the orchestra of the Columbia theater of that city and he prides himself upon that fact. If he is as bad a fiddler as he proved to be a public official the profession will have little cause to regret his early removal to San Quentin prison. What the gentlemen boarders at that institution think of the matter, will be made known later.

E. J. Sothern declares that his London engagement was an artistic though not a financial success, and he is proud of it. Certain American managers who care more for finances than art, should learn to curb their temper and sing paeans to the muses when footing up their losses hereafter.

Signor Caruso has removed his mustache and society is on the qui vive. The United States immigration officials have been notified of the fact and if the disguised tenor succeeds in eluding them, he will have cause to congratulate himself.

FINE BILLS AT CHICAGO THEATERS

Brewster's Millions at the Colonial a Brilliant Melodramatic Farce—Man of the Hour at the Illinois a Sermon Against Graft—The Chorus Lady at Powers an Excellent Comedy.

BY CHARLES KENMORE

THE Colonial theater has been extremely fortunate of iate in the character of its entertainments, but I douht if any offering at this house in the past season has enjoyed more popular favor than wiii Brewster's Miliions, which is now tickling the public palate. To witness this performance is like injecting the wine of life into the veins of a man dying from ennui, like a glass of sparkling water to the wayfarer in the sun-baked desert. It is essentially a summer show par excellence, vigorous and refreshing.

What an angel Brewster might have been to some Chicago stage aspirants, had he really had a tangibie existence and not been merely a figment of the fanciful McCutcheon imagination. Fancy yourself being forced to spend a million within tweive months as he was forced to do in order to enjoy the inheritance of seven miliions thrust upon him by a whimsical uncle. Brewster found it the most difficult task of his career and his efforts to win the struggie serve to make the show highly relishahie and captivating.

To my mind, Wincheli Smith and Byron Ongley, the dramatizers of the novel, have not accomplished their task in a manner exempting them from criticism. They have iagged in too many characters and it kceps one dizzy tacking tags to all of them. Necessarily, this large cast entaiis too much talk at times, especialiy in the first act, but when Brewster appears, all the deficiencies of the farce which, strangely enough, is of the melodramatic sort, are forgotten. Then the big storm scene in the third act foliows and caps the climax with tiie most reallstic storm effect ever witnessed by any audience.

I have seen the storm scenes in Cleopatra, The Prince of India, and Way Down East, not to speak of The Giri of the Golden West, or the racing scene in The Vanderbilt Cup, but for perfected realism and nature personified, if such an expression is permissible, the Mediterranean storm scene in Brewster's Millions surpasses anything heretofore presented on any stage. The heaving yacht, the scudding clouds, rising sea, plaintive distress, whistiings, raging elements, mad shouting of the captain and crew, the fear of the passengers, all these combine to make a scene of unexampled impressiveness.

To extoli the stage mechanic is a pleasure in this instance, for that hard-worked individual at hest gets scanty recognition. But his good work is supplemented hy that of several capabie actors in the production among whom, of course, Edward Aheles is in the iead. I have never heard of this actor, but that is not especially to his disparagement. He is a good comedian and his technique often reminded me of Nat Goodwiu. He at once ingratiated himself in the good graces of his audience, who rewarded his artistic mirth-provoking efforts with genuine appiause. With one or two exceptions, the support is satisfactory. Mary Ryan, as "Peggy," upon whom the heart interest of the farce centers, worked earnestly, hut the part gave her few opportunities for effectlve work. With the army of men and women in the cast, individual mention at this time, even if it were essential, were impossible. As a whoie, the farce is an agreeabie diversion and it will drive away the blues, for which reason I heartily recommend it to the favorable consideration of Chicago theatergoers.

Man of the Hour Popular.

The Man of the Hour who nightly entertains hosts of Chicagoans at the Illinois theater is the central figure of one of the strongest and most wholesome plays which has been seen here in a decade. It is a powerful and effective arraignment of politics as we who read the daily newspapers are acquainted with it, and while it tells us nothing especially new, it nevertheles displays in the most convincing manner the evils attending existing systems the slogan of which is boss rule and spoils. Mr. Broadhurst, the author, has drawn his characters a refreshingly natural manner, but they appear so timely and apropos that they faii to shock tender ears. As Pheian, the inveterate enemy of Horrigan whose downfall he finally accomplishes to the accompaniment of laughter and keen witticisms, Harry Harwood is exceptionally good. His humor which buhbles as a spring at

AGNES NOLAN. Sykes Photo, Chicago.

When George Cohan approaches the marriage altar on July 4, it will be to espouse Agnes Nolan, a charming and beautiful member of the George Washington Jr. company who made many friends in Chicago when that attraction was crowding the Colonial. Miss Nolan is pictured in a characteristic attitude which caught the fancy of the author-player as the sequel proves.

deftly and with the precision of touch of which only a master knows the secret. Yet, whiie I cordialiy indorse his play, I maintain that Horrigan, the boss, and Phelan, the alderman who finally vanquishes the political colossus in a battle royal, and not Bennett, the mayor, are the steliar roles and that their importance in this enjoyahle melange of politics, love and duty, has heen overlooked.

It would be idle for me at this late date to dissect this play from the standpoint of an unprejudiced critic. The drama has demonstrated its drawing power, the people enjoy it hugely as the managers can testify, and on the whole, it is as instructive as it is entertaining. Orrin Johnson makes a manly mayor, his physique is imposing, his reading impressive, but at times he faiis to be convincing. Despite his embonpoint, Robert A. Fischer, as Horrigan, is capital. He uses oaths to emphasize his speech in the fount, his sincerity of purpose "to down Horrigan" oniy to win politicai honors for himself, and above all, his pardonabie pride over the success of his picnics for the women and children of his ward, serve to make him a character who looms head and shoulders above ail in the play, even Horrigan himself.

Frances Ring looks the part of Dalias Wainwright, hut her listlessness and evident lack of force impress themselves inevitably upon her audience. I will not insist that these deficiencies are glaring, hut it appears to me that handsome costumes and artistic poses are not the sole requisites of so trying a role as that essayed by Miss Ring. Alice Martin as Cynthia Garrison was excellent and Kate Lester vested the part of Mrs. Bennett with quiet dignity. The support generaiiy is far ahove par, and all alike contrihute to make The Man of the Hour a play that should exert great influence for good while it entertains as few plays of the past season have succeeded in doing so effectively.

Chorus Lady is Delightful.

I may he a trifle late, hut I cannot refrain from adding my humble tribute to the encomiums which have been showered upon Rose Stahl's superb work as Patricia O'Brien in Forbes' The Chorus Lady, which is crowding Powers' theater at every performance. In my career, covering so many years that I shudder when I think of them, I have never seen a more artistic portrayal of a character of which the puhlic at once knows so much and so little, than that of Miss Stahl in this relishahle comedy. We laugh at Patricia's stage slang, admire her spirit and weep when the agony of fear that her only sister has heen hetrayed, stirs her to emotion. We applaud her wit and slangy as it is, we forgive her hecause she exposes her inner nature to our view, feariessly and honestly. Near me, as I watched her every movement, I heheld scores of men and women laugh, sigh and cry by turns, and any player who succeeds in accomplishing this, hears the ineffaceahle stamp of genius on his hrow. I might write columns ahout The Chorus Lady, its brilliancy and the high moral lessons it teaches without exhausting the suhject, hut perforce, I must content myself with saying that it truly merits all the laudation it has received. It is the proper vehicle for Rose Stahl and it fits her precisely as The Music Master fits David Warfield. The excellent work of Alice Leigh as Mrs. O'Brien is worthy of commendation. The support generally is good. As for the play itseif, I congratulate Mr. Forbes upon his modesty in stating that but for Miss Stahl his play would he impossihle. With due respect for Miss Stahl, I venture the prediction that the play is powerful enough to carry even a woman not so distinctly talented as herself to success and renown. I say this fearlessly hecause I entertain the ahsurd notion that the most capahle artist in the world is powerless to vitalize a play which fails to give him opportunities for the expression of the hest that is in him. Forbes is fortunate in having Rose Stahl as his professional mouthpiece, hut, on the other hand, Miss Stahl may congratulate herself that Mr. Forbes has given her a vehicle so eminently worthy of both.

Miss Pocahontas Blase.

I dislike very much to sing the requiem to a performance which is not entirely devoid of merit, but frankly, Miss Pocahontas, who is seeking to dance herself into puhlic favor at the Studehaker, is ahsurdly blase. The music of Dan J. Sullivan is at times tuneful, hut the lihretto of R. M. Baker and R. A. Barnett—well, the least said of it, the better. We have progressed too far to accept gags that fairly totter with age, and even a choice lot of chorus girls, in the romantic attire of Indian maidens, will not serve to make us swallow them without a grimace. Much extraneous matter has heen dragged in to lighten the story of Miss Pocahontas, hut this succeeded only in deepening the gloom with which the new extravaganza was received by a more than indulgent audience. There is an amplitude of scenery, hut scenery does not always insure success of a production. Without attempting to dissect Miss Pocahontas, or seeking to indicate its shortcomings, I will merely say that its authors have another try coming and that they have my hest wishes. Walter Jones, George Le Soir, Neil McNeil, Elgie Bowen and Ciara Palmer did their best to forward the interests of the production, but their comhined efforts were unavailing. Vale, Miss Pocahontas, to the limbo of dramatic forgetfulness.

HERE AND THERE IN SPORTING LINES

BASEBALL, THE RING, RACING REVIEWS AND NOTES.

By ED. W. SMITH.

IN PRESENTING a sporting resume to theatrical folk, let us say that we do so with a feeling of assurance that all show businesses are closely allied, if not actually at least in a moving spirit of good fellowship and sympathy. Few are the lines of sport in which some portion of the theatrical profession is not interested and a kindred feeling always is displayed, sporting leaders and their followers and the enthusiasts of sport being in the main ardent admirers of the different theatrical branches.

It would be idle for THE SHOW WORLD to attempt to give its readers a complete sporting review from week to week. The daily papers have preempted the field and cover it with such a degree of thoroughness and have such attentive readers that we are going to content ourselves with merely what will be a diligent outline here and there. The aim will be to pay attention to the lighter side with a forecast in spots that may appeal to everybody.

Far be from us to take sides in any argument or to pick over any mess of dry bones or to fight anybody's battles or to bring up the disagreeable. There is enough at all times to the brighter side of sport to make palatable and even delectable a page that contains a little comment, a few news items and perhaps a mild sermon, disguised, that may or may not point an obvious moral.

And having made this little bow, aimed to be unpretentious, we are going to ask just one little question that is meant to be irrelevant to this particular department, but covering THE SHOW WORLD as a whole. It is extremely apropos of the general situation. How do you like our general appearance? Don't you think you are going to like us pretty well after a more extended acquaintance? You needn't answer just now. We feel that you can not help saying nice things about us later on.

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Squires in Spot Light.

They are making much ado Pacific coastwards about a fight that they are going to decide at the Colma club, over in San Mateo county, on the afternoon of Independence Day. Bill Squires, a hearty looking chap of much preliminary eminence in the sporting pages, is booked to clash with Tommy Burns, a young man who has been much in the spotlight lately, whether or not recent actions on his part justify his being considered in a favorable light.

Calmly picked apart the coast situation presents peculiar angles. No sporting following in the country knows the fighting game better than the public of San Francisco. They have had fights and fights for years and years, all kinds, good, bad and indifferent and crooked. Every boy one meets on the street can give you offhand the records of leading pugs and not a few of them know the inside facts of some of the jobs that have been pulled off, for there is no use trying to gloss over a game that has more than its share of the tinges of rottenness.

With all of the jobs and fakes and frameups, San Francisco is still entirely friendly to fighters. Of course Colma, where Squires and Burns are to clash, is outside the city proper, but the fight patronage will have to be attained from the coast metropolis. The patronage will be big, that is almost certain. Burns, hot from a nasty mixup with Jack O'Brien in Los Angeles, is rushed into a fight with a man from Australia and the public is going to pay the usual prices to see the struggle. Queer, don't you think?

Frisco Survives All Shocks.

What other community in the country would tolerate having such a match flaunted before its face? When Terry McGovern and Joe Gans indulged in a little mixup at Tattersall's here, the inside facts of which never were aired, the boxing game was killed in a jiffy and remained dead not only in Chicago but a large section of the middle west, for a considerable time. Yet Frisco survives shocks like that just as it survived the big fire and quake, laughs at the medicine forced down its throat by the dauntless pug and hurrah for the pug, comes back for more.

WM. SQUIRES AND HIS MANAGER, BARNEY REYNOLDS.

Mind you, there is no chance for anything "funny" at all about this coming match. This is one time Tommy Burns must fight his level best if he would win. Squires is backed and managed by a man who is of some high grade in the ranks of sportsmen in Australia, Barney Reynolds by name, a thorough going man of affairs in pugilism. Reynolds thinks he has a world beater in Squires and is matching with Burns merely as a stepping stone to higher things. There is no possibility of defeat for Squires in his mind. "Boshter Bill" is going to win and then fight the next customer offered, the man undoubtedly being Mike Schreck.

Game Needs New Men.

But how about Burns? With the tarnish over his name just now, will it now be a great thing for fighting in general if he is beaten? I think so. The game needs new men. Young athletes of a clean makeup will find fortune and honor in pugilism but alas and alack, there are none coming up. Burns looks good for a time till he admitted faking with O'Brien. It is true he faked to win but what's the difference? The tarnish is on his name and a major portion of fight followers will find it hard to convince themselves that he wouldn't "listen to reason," even if he had to lose to get the money.

Just how good is Mike Schreck? You think you know and then you don't. Mike makes good with every battle, but after it's over you still guess. After he beat Wille at Tonopah, the talk was that judgment had best be reserved until he whipped another good man.

Then they asked Mike the question with Marvin Hart of Louisville as his opponent. Mike disposed of Marvin in a rough battle and yet many were not satisfied. But Mike is cheerful. He knows he can fight and fight well and is keeping a little quiet, merely waiting for another head to bob up. All Mike wants is a chance at the money and he promises to deliver every time. Guess we'll have to give it to Mike. He delivers and that answers most questions.

Mike Makes Johnson Quit.

Mike was pestered by Jack Johnson for some time after his fight with Hart. The long black wanted some long green and asked the sturdy German if he wouldn't be a party to a mixup.

"Show me the money," Mike answered. "Where'll we fight?"

Johnson didn't know but allowed he was hot for a match and must have one.

"Tell you what I'll do," Mike said calmly, laying down a roll as big as his thigh—and Mike has thigh aplenty —"let's put up $5,000 apiece and go in a back room, the first out to take the pot."

Johnson is looking elsewhere for a match.

Many Quitters in Ring.

A clever little local man, who sells beer pumps and such for a real living and spends much time and a world of brain tissue on fighters in his spare moments, asked me a few days ago if I ever had figured out how many kinds of quitters there are in the ring. The question stumped me for I hadn't thought to arrange a classification of yellow streaks. Straightway he told me a little incident as illustrating what one sort of a yellow streak will do to one sort of a quitter.

A Chicago fighter he was handling was boxing an easteru man in Indianapolis, I think it was. The eastern man had a fair shade the better of the work for a time and seemed to be winning along cautious lines, his opponent being a desperately hard puncher.

Suddenly the Chicago man slammed out with a vicious right and catching Mr. Easterner on the chin, floored him at full length cleanly as if he had used a broad axe. Mr. Easterner pulled himself together and at the count of "seven" was dragging himself to his feet, pretty wobbly. Just as he got about half way up, the Chicago man made a wild rush at his fallen opponent and with one well directed wallop again floored him. During the wild uproar that followed the referee properly disqualified the Chicagoan.

"What did you foul him for when you had it won," his seconds demanded of the fighter when they could be heard.

"Aw, what did he want to try to get up for," was the surly reply.

And that shows a type of quitter, according to my friend, who is satisfied with second money at almost any stage.

Tactics of Quitters Vary.

There are other types, too, many of them. Some lose deliberately and make no fuss about it. Others try to make believe they are eager to fight after the decision has been made. Many and unique are the methods adopted of quitting and trying to make it "look good."

Jimmy Bardell, a veteran of ring and mat, now trainer of the champion white sox, was astonished one night to suddenly come face to face with a quitter in a most unexpected manner. Jimmy was refereeing a slambang preliminary bout in which the men were getting about $20. It went into the third round and one of the youngsters had all the better of it, kuocking his opponent down several times. Suddenly and without any warning, he got a clip on the chin and fell flat on his back as if dead.

Bardell hurriedly knelt beside the boy so that the count could be heard and was paralyzed to hear the lad say, "You needn't count, I ain't going to get up."

And nobody in the crowd knew why Jimmy laughed till the tears streamed down his face.

Nelson's Good Form Doubted.

Jimmy Britt, noted for clever fists and pretty looks, is going to tempt fate again with Battling Nelson. They are to hook up in the city of San Francisco the night of July 3, the supervissor having admitted they have nothing against the issuance of a permit. Great for Jimmy and the Dane. If Bat is as good as he was before Joe Gans started in to kill him off at

Goldfield, there seems to be no chance for Britt. But Bat doesn't look as if he had another good fight in him. When he left Chicago for the coast there was an unnatural look about him that bespoke ill condition.

To my mind Bat's numerous lickings, even in defeat, have told on him at last and while I do not think Britt has guns enough to whip him in a twenty round engagement, I share the opinion of many others who have talked with Nelson that the first good man who fights him will give him what a noted general suggested as a synonym of war.

BASEBALL

There's no getting away from it. You can argue and talk and figure and even swear if your bend is that way but the cold facts bob up always. It's a momentous question too, if you find a question in it. Just here—Chicago is going to monopolize the world's baseball championship another fall.

All right, yell about the luck of the sox and the hitless wonders and other things, but don't get twisted about this. The sox in the aggregate are a mighty shifty baseball team and can beat most anybody's baseball team. They did beat the best team in the National league last year, a team that is going to display the same accuracy of class another season. So what's to prevent a recurrence of the wildly palpitating scenes of last October? Only Cleveland and a mess of tough luck. That's the answer.

Cleveland After Pennant.

In the popular words of the ball players, What do you know about Cleveland? Ah, that's the gang to make trouble, if trouble it continues to be. Larry Lajoie, for years on the verge of winning a pennant, has a short clutch on a fine chance right now. Can be hold it? Well, it looks like a gamble.

Something always happens to Larry and his band at the wrong time. He has everything under his managerial rein that goes to make a great baseball club. Perhaps if he had another strong pitcher or two he could be set down as a sure enough winner. But outside of that the Naps look all over a strong crowd.

But then, how are you going to figure Detroit as being out of the struggle? You can't very well and this means more trouble for the white sox. But then any way you take it there will be trouble and even at this stage the Chicago Nationals could be put in distress by a single accident that would deprive the team of the services of one of its good men.

Must Fight for Flag Here.

But that flag must be fought for here. It just must be. Those sox have got the idea fairly steeped in their minds, just as the old lady steeps her tea and then lets it sink in. Having a strong taste of honors and big receipts the players do not want anybody but themselves to get a crack at the lusciousness of it all.

There is one thing absolutely necessary about a winning baseball team. The pitchers must be kept in great shape all the time. This does not mean that one man is expected to go through the entire system winning with anything like regularity. But at all the different stages of the long season of 154 games a manager must have some of his pitchers in that condition that is called dependable.

Jones Has Good Pitchers.

Fielder Jones of the white sox has enough good pitchers to enable him to establish a rest-up system. It was a system of this style that permitted Frank Chance of the Chicago Nationals to go along last year and break a world's record for the number of games won. And Frank bids fair to see his team eclipse even this astonishing mark of 116 victories. Chance uses a certain number of pitchers as long as they are in winning condition. Then when their power lags and their control and ginger are gone he rests them up and switches the other squad into the action, always in this way having fresh, well rested pitchers, no matter how tough or how easy the series in sight.

Jones has enough pitchers for this. Headed by Ed. Walsh, acknowledged generally to be the greatest of spit ball artists, the squad contains Frank Smith, himself a whale in any sort of company and constantly getting better, Dr. White and Nick Altrock, two of the best day-in-and-day-out left handers it would be possible to secure, and Frank Owen and Roy Patterson. Even Louie Fiene is regarded as strong enough to take his turn in a pinch. He showed good form last fall.

Really a Question of Pitchers.

So really there isn't any great danger of the White Sox falling back in such a way as to alarm the natives

STAR TWIRLERS OF CHICAGO'S WHITE SOX TEAM.

of this great burg. And believe me it is a question of pitchers alone.

I have been told often that anybody could pitch great ball for either the White Sox or the Cubs. So strong is the fielding of the two teams that a pitcher gets support of a dazzling character at all times and thus has little excuse for not winning a large majority of his games. In a measure this is true but another point must not be overlooked. Runs are obtained by good batting, braced up by smart and heady base running. If you get a team that can help along in this way, then you have the ideal baseball club and one that is reasonably sure to take down the money and pennant and honors any old time.

Chips off the Bat.

It was the Dutch as well as the Irish that raised Cain among English horsemen. Along came Ex-Boss Croker with a derby winner and then Col. Pabst of Milwaukee, with a champion hackney stallion, gave the English-

men a spill from which they will take a long time to recover. And the worst of it all is that Croker was utterly impervious to the cheap snubs the cheaper snobs aimed at him. More power to the ex-Boss.

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"Muggsy" will have to go and get a reputation before we even grow flurried at his approach. He never opened his mouth during the series here.

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An Eastern writer says Ned Hanlon looks ten years short of his fifty years, has a wise head and a fat pocketbook and can afford to give them all the laugh. As Hanlon's Cincinnati reds again are proving a false alarm, it is hard to see how Hanlon is going to squeeze in many laughs. But that may be a Cincinnati joke.

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Harry Harris, once a Chicago boxer of accredited cleverness, proved a bit of a frost not long ago when against the real thing in a New York ring. It needn't worry any of Harry's old friends. As a legitimate procurer of ready funds, Harry stands out in a class by himself, alongside of which "Kid" McCoy and the others are playing the dollar book.

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Won't it look just too cute to see "Sox vs. Cubs" on the printing again? Looks familiar and entirely probable, don't you think?

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'Tis said "Muggsy" McGraw is interested in a book on the eastern race track. And it's just as well that John has something to take his mind off his present company.

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That chap Orchard seems to be something of a Jack O'Brien. He has confessed to everything but letting the other fellow stay.

Stewards of the English Jockey club might find a way if they consulted the stewards of the Henley regatta. American sportsmen are about as welcome as an inside bunion.

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Boston's American league club already has had four managers thus far this year. Like the Uncle Tom's Cabin company that ultimately was made up of deputy sheriffs, it doesn't seem to have done much good.

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Bill Squires is a remarkable fighter. He has been in San Francisco almost three months and nobody has accused him of anything.

◈ ◈ ◈

Hundreds of skat players took part in a tournament at the Coliseum, but they didn't find out till two days after it ended who won. Nobody but a German would have stopped short of tearing the building down.

◈ ◈ ◈

It is a case of off again, on again down in Tennessee. Turfmen see hope today and nothing but blanks tomorrow. All of which is fine for the lawyers who are handling the test cases.

◈ ◈ ◈

Strange, isn't it, that Roger Bresnahan of the New York Giants should be the first catcher in the business to see the necessity of shin guards. He claims they are a good thing although there is no record of any broken legs or other serious injuries among catchers. It might be argued too that the man who invented brass knuckles was a benefactor of the boxing game.

◈ ◈ ◈

What fine inspiration Christy Mathewson must find among his baseball players when he takes on a match at checkers!

◈ ◈ ◈

One Chicago fighter, arguing with another over a match, wound up by offering to stop the other chap and his manager in the same ring. This was no more than right. Managers always say, "I'll fight you" or "I'll make the weight," in discussing matches.

◈ ◈ ◈

Jimmy Britt thinks Nelson has gone back so far that the Dane will be no match for him. And it might be said that would be going back some.

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Status of Racing Here.

One of the really strange situations is constantly showing itself over the country regarding the status of racing in and about Chicago. Every little while a story will crop out in some section that the tip is out that racing will be resumed "at Chicago" in the fall and that certain turfmen have received the tip not to prepare to go anywhere but the northern part of Illinois. The strangest part of this is the fact that nobody whose opinion is worth anything feels that way about it in Chicago after canvassing the situation. John Condon, perhaps more heavily interested in race track properties than any man in the west, takes a cheerfully gloomy view of the prospects, if such a paradoxical view might be taken. It is such a hopeless case to him that he is moved to quiet mirth about it.

"Think there is any chance?" he was asked the other day.

"Oh, yes, I think so," he replied gravely, "in about 1913."

Mayor Busse Looks Good.

If Chicago is to be denied racing—it seems certain there will be nothing started here for many months—there is optimism by the peck measure full over the boxing angle. Mayor Busse, the first republican in many years and the most democratic of all of them, looks mighty good to the promoters and close followers of the swatters. "In the fall," is the slogan of those directly interested in a resumption of ring contests in this city, referring of course to the fall of the year and having no thought of the many falls different chief executives have taken out of the boxing game.

DENVER SUMMER SHOWS BOOMING

Denver, June 23, 1907.

BY way of explanation. The writer has taken hold of the Denver end of making THE SHOW WORLD a wildfire success. He has permission to write what he believes proper and in his own way. He has no friends to reward nor enemies to punish and will present the facts as he sees or understands them. He is not looking for favors and realizes that facts don't always make friends. It has heen his experience in newspaper work that success lies over a road paved with curses. The writing of the weak, flattering individual who praises everybody and everything bears no weight and earns no subscribers; while bald facts, coldly presented, may arouse antagonism, they also command respect when truthfully told. The fellow who "wouldn't huy that darn paper" because the truth had been told about him will soon get into the habit of stealing his neighbor's "to see if there is anything in it" and that will soon make him one of the strongest supporters THE SHOW WORLD can have. So, if you don't like what I write, "smile, darn you, smile," for I might do worse.

Parks Are the Thing.

The summer season is at hand and, of course, parks and outdoor places are the thing. The Broadway and Tabor Grand are closing a most prosperous season. The weather man has done his worst so far for the parks but his stock of cold and rain is "almost all," as they say in Pennsylvania. During the vacation hoth houses will be thoroughly renovated and they will open in the late summer as strictly trust houses. In the past the higher class attractions have been hooked at the Broadway and the cheaper plays at the Tabor. There is a rumor that next season some other arrangement will be made for the second-class shows and Klaw and Erlanger vaudeville will go to the Tabor. The writer has had no conversation with Mr. Peter McCourt on the subject, but it seems probable that the only change will be one of the K. & E. vaudeville shows at the Tahor occasionally, say once a month, especially when the Orpheum has on a strong bill.

Orpheum Profits Are Big.

And speaking of vaudeville, the Orpheum net profits for the past season will run almost $120,000. That is not bad for one house. Manager A. C. Carson is an experienced newspaper man and he has estahlished a patronage at the vaudeville house that equals grand opera for high class people. When Mr. Murdock or Mr. Bray send him good acts the street in front of the Orpheum is hlocked with glittering automohiles. When the hill is of the citrous variety, Carson works the papers for fictioneering space and saves the hox office report. Performers tell me that working at the Denver Orpheum is one of the pleasures of a season's hookings. Everyhody, from stage hands to manager, is pleasant and agreeable and Max Fahish, the treasurer, is a diplomat at fixing up the little misunderstandings that arise. Oswald Richter, leader of the orchestra, runs Fahish a close second for popularity, while Seth Bailey, stage manager, is well up in the bunch.

Interesting Personal Gossip.

I feel like gossiping a little. Paulyne Perry Woolston is no longer Mrs. Woolston hut now chops off her name in the middle. The courts gave her husband a decree last week. Paulyne is one of several Denver young matrons whose longing for the stage hecame too strong. Somehody told her she could sing, so she started forth with a local harnstorming bunch and played to the farms and the mines. Incidentally she caught the eye of some gentleman who told her she could sing. Then she went to Chicago and got in with Mrs. Brown's Standard Opera Company. The "crool" world did not seem to appreciate the prima donna and Paulyne came home and sang at some benefit. She pulled out her tremolo stop until it got stuck and her notes came in hubbles. Next morning Foster Henchman, the Rocky Mountain News critic, said Paulyne's voice "bordered on the offensive," and thereat many society dames and misses laughed in their kimonos. Paulyne is now singing nearer Broadway, far from the banks of Cherry Creek.

Parks and Outdoor Entertainment Win Popular Favor—Theaters are in Renovaters' Hands—Chicago Singer Meets with Success—Entertaining Professional Gossip.

BY H. H. BUCKWALTER

H. H. BUCKWALTER.

One of the most prominent newspaper men of Denver and the Pacific Coast is H. H. Buckwalter, the Denver representative of THE SHOW WORLD. He is a distinguished contributor to the magazines and is general western representative of the Selig Polyscope Co., of Chicago. He accompanied President Roosevelt upon his celebrated hunting trip to the Rocky Mountains and won the hearty friendship of the nation's executive.

Attractions at the Parks.

The park attractions at Denver offer tempting bait for the wary and nimble dollars. Mrs. Mary Elitch Long has a Walter Clarke Bellows stock company at Elitch's Garden. Also a number of the usual park attractions. Lawrence Giffen has a Daly company at Manhattan Beach and the class of musical attractions seems to please Denverites well enough to furnish packed houses. Larry is not a diplomat and may possibly need lessons in courtesy, but he certainly knows what fashionahle Denver wants during the summer. The out-door attractions at Manhattan Beach are very well arranged and are doing the good business they deserve. "Fighting the Flames" is one of the new features and it is exceedingly well worked up.

At the Tuileries, a resort at the Southern edge of Denver, a fine lot of park attractions are offered and all are taking in plenty of spare change. This resort is only a couple years old but it is getting patronage.

A new park is soon to he opened by a number of German capitalists headed by Godfrey Schirmer. Beer is to be sold but no rowdyism will be tolerated. "Rous mit em" will be the German translation of "Hey, Rube" of circus fame.

Free Attractions for Denverites.

Denver will have free attractions for the masses at City Park. Fred Forman, late of Brooke's Chicago band, has a musical crowd discoursing melody every night. July 14 Gargialo will come for a month. Then, Forman will finish the season. Between musical numbers, Polyscope pictures will he shown on an immense screen.

And, speaking of Polyscope pictures, reminds me that two weeks ago Denver did not have one 5-cent picture house. Now there are three. Twenty more could easily make money, providing they showed only clean, pure subjects and used up-to-date projecting apparatus. Those at present in use "flicker to heat the band." The pioneers in 5-cent shows in Denver have much to learn. The idea of putting a man in the ticket office instead of a pretty young girl! Why, in my opinion, they are throwing away dollars in this one thing alone. A pretty girl always draws business and costs less than a man.

Makes Fortune with $55.

Miss Mabel Corlew, who won a diamond medal at a Chicago musical school, will be one of the city park soloists with Forman's band. Miss Corlew's initial appearance in public was at the Orpheum where she sang one week two years ago, filling a vacancy. The young woman was selling music in a department store when an offer of a try-out came from Manager Carson. Without preparation she went on and made a great hit, finishing the week and getting $55 in real money. And, what do you think? That $55 was the start of her fortune. Mother and daughter were struggling along trying to make a living. They were $40 in deht and the mother was about to go to work in a laundry to earn enough to pay off the debt. No sooner had the young girl earned the $55 than a letter came from a rich uncle who had lost track of mother and daughter. He read Mabel's name in a local paper and, without knowing anything about the girl's struggles, sent a check for $40 and offered to pay all expenses if Mrs. Corlew and Mabel would go to Chicago. So they went and Mabel won the diamond medal, and everybody hopes she will marry a prince and live happy ever after.

That sounds like a fairy story, but it isn't.

Good Talent in Denver.

Mrs. Ruth Bryan Leavitt, daughter of William Jennings Bryan, is a sketch writer of some ability. Mrs. Leavitt wrote a sketch for Mrs. Otis Spencer, the Denver society woman, who thought she was an actress and who tried vaudeville and is now with a legitimate company. The Leavitt sketch had some merit and might have made a hit in better hands.

Denver, hy the way, has sent out some good talent. The Millman Trio of slack wire artists and Prohst, the imitator, are easily at the heads of their classes. Joe Howard was formerly of Denver. Maude Fealy is still here waiting for an engagement at Elitch's gardens. There are others, of course.

Denver, in my opinion, has never received the representation in dramatic journals it deserves. Why, a truthful account of some of the try-outs would set all the world laughing and ruin the lemon crop of California. But Denver is on the map, all right, for is it not near a celehrated gold mine that is being advertised extensively as for sale among the profession?

One feature of Denver should not be overlooked and that is Lodge 22, T. M. A. Frank Gaudy is president and the organization is not only flourishing but is using its funds for the care of members who belong elsewhere and came here to recover from ills which only the glorious sunshine and climate of Colorado can heal.

Children Attend Matinees.

I can not overlook the one big feature of the Orpheum that most appeals to me and that is the children's matinee every Saturday. It must be seen to be understood. Two thousand happy little tots thoroughly pleased and highly appreciative. Why if I was a vaudeville artist, the applause of an Orpheum matinee crowd would please me more than the plaudits of all the adults in the land!

More than $4000 in prizes will be offered by the Stafford County Fair Association for the event at St. Johns Kan., from August 28 to 30.

LADY GODIVA CONQUERS ST. LOUIS

Amelia Bingham Finds Excellent Starring Vehicle in Schroders' new Drama—Summer Gardens Are Having Their Inning—Entertaining Amusement Gossip.

BY STEVE O'GRADY

St. Louis, Mo., June 22, 1907.

THE most important event of the current summer theatrical season was the presentation for the first time on any stage last Sunday night of "The Modern Lady Godiva," at the Suburban Garden Theater. Amelia Bingham appeared in the leading role, supported by the entire Suburban Stock Company, and the new piece won high favor from a large audience. The local critics are generous in their praise of the new play, which is from the pen of Frederick Schroder, a well-known Washington newspaper man who is now in the New York offices of David Belasco. Mr. Schroder was in St. Louis to attend the premier performance and was immensely pleased with the interpretation. The play is founded on the old story of Lady Godiva, an Irish woman of high degree who rode through the streets of her native village in just the same kind and degree of ralment worn by a fish in its proper element.

Mr. Schroder has employed the original Lady Godiva idea in a figurative sense only. The historic Lady Godiva did a bold deed in a noble cause. This modern Lady Godiva takes a chance with her reputation in order to help her husband. In fact, she consents to pose as a model for a painter who finds in her his ideal. The posing isn't included in the price of admission. No, the posing is done off stage, but after the painter has finished his work we see the painting on a darkened stage, with the spot light correctly and effectively directed toward the ideal picture. Miss Bingham has the sole rights to the new play and it is said that she will use it as a starring medium next season.

This is the last week of the Bingham season at the Suburban, by the way. Beginning to-morrow night Virginia Harned is to inaugurate a season of four weeks.

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And speaking of bands, we are having a fill of 'em these days. Creatore has been holding forth with pronounced success at Lemp's Park. He is to continue until June 28. It has been a fine compliment to the fame and ability of the noted Italian bandmaster, this summer visit to St. Louis, for in spite of inclement weather and a gate admission of 25 cents he has drawn the largest crowds that Lemp's Park has ever known, and he probably has given Lemp's the banner attendance of the season.

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The summer gardens are having their inning, even though the batting rally was inaugurated well into the season. The last four weeks have been the worst from a weather standpoint ever encountered by promoters of summer entertainment in St. Louis, and everyone is glad the sun has consented to smile just a little bit. Last week saw fair crowds at all the gardens; this week the business is assuming fair proportions.

For a town that is subjected to such threatening weather Col. John D. Hopkins is certainly exhibiting a deal of nerve in putting on such an expensive entertainment as the line-up at the Forest Park Highlands represents this week. There is Duss and his Band in the open, with concerts every afternoon and evening, while in the theater he is offering such high-priced artists as Grace Van Studdiford, St. Louis' favorite comic opera star; Tom Nawn, the quaint and ever popular Irish delineator; Charlotte Lapelle in a new sketch, "A Touch of Nature"; Belle Hathaway, Foster and Foster and the Wilson Brothers, German dialect comedians. This week and next the Police Relief Association will have its annual benefit at the Highlands, and with a reasonable brand of weather this resort ought to break all records for attendance. This is the first appearance of Duss, the millionaire band leader, in St. Louis, and he has made a most excellent impression.

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Ethel Fuller began a week's engagement in "Under Two Flags" at West End Heights Sunday afternoon. Despite avordupois the role of Cigarette is one of Miss Fuller's fine successes and the annual revival of the Ouida romance is always a money-getter at St. Louis' most "elevated" summer garden. The Heights has a varied line of fine attractions, which includes a free band concert afternoons and evenings. This band thing is really getting to be the fad in St. Louis. If you haven't a band you just have to close up shop, that's all.

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The Kilties are holding forth somewhere on the East Side, Belleville, I believe, and as the lid is clear off over in that section of the United States their engagement should be a profitable one. Delmar Garden has its own band and Heim's Orchestra is meeting with favor at the Cherokee Gardens.

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"The Telephone Girl" was revived by the Delmar Opera Company this week. This piece, seen many times in St. Louis and often revived by the Delmar company, proves as big a favorite as ever. "The Wedding Day" proved the biggest hit of the Delmar season thus far, and aided and abetted by good weather got more money than any of the light operas thus far produced. This week the honors are divided between Cacelia Rhoda, Blanch Deyo, John E. Young, Herman West and Frank Rushworth.

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Mr. Harry Alyward, the globe-trotting advance agent who closed with the Weber show during their recent visit here, is spending two weeks at French Lick. It was indeed a sad blow when the genial Alyward left our midst and Homer Bassford and Bill Bloss of the Times haven't been keyed to the right pitch since his departure. Mr. Alyward will go to New York from French Lick, thence for a jump across the pond for a few weeks' sojourn. It's a wise agent who saves his expense account.

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Mr. and Mrs. John T. Powers, two of the most capable and earnest players in vaudeville, are the topliners at Mannion's this week. They appear in a sketch called "The Players" and are delighting large audiences.

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Dick Ritchie, assistant treasurer of the Olympic, will depart for Atlantic City in a few days. Dick has remained with us for an extended period this summer and would have remained another week had not the Board Walk sent a most urgent telegram for him to pack up and hurry on.

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John Sheehy, the popular manager of the Grand Opera House, is doing a summer stunt opposite Delmar Garden. Johnny calls it the Grotto. Picture machine, illustrated songs, etc., and at least 100 shows a day if the crowd justifies.

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Dan Cahan, the smiling treasurer of the Garrick, is still on deck. Manager Fishell is spending a short vacation with the Barnum and Bailey show. He will visit New York before his return to St. Louis and it is expected (hoped, anyhow) that Daniel will be able to tell us just what the Garrick is to have next season when he ends his cruise.

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William Courtenay has been especially engaged to support Miss Harned during her four weeks' engagement at the Suburban.

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By special correspondence from F. C. Payne, via New York, I learn that Mr. Henry W. Savage will be home from Europe about the last of June. Madison Corey, Mr. Savage's new producing manager, has already been on the job for several weeks, while Mr. Payue, the general press agent of all general press agents, has not been idle despite the cold spell. The Savage general exploiter, by the way, will spend three or four weeks in Europe after Mr. Savage's return. P. S.—Don't like to butt in on the New York correspondence, but can't take any chances when the Savage interests are at stake.

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Col. P. Short, the ever popular manager of the Olympic and Century, is spending his vacation at the St. Louis ball parks. Chas. Cavanagh, Mr. Short's strenuous assistant, is suffering even a worse fate—living in a family hotel at Kirkwood. Whoo!

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Edward Campbell, the original of Henry M. Blossom's successful comedy drama, Checkers, drifted into the city a few days ago. Checkers informs me that he dropped $3,000 in stocks during a ten minutes' visit in Pittsburg. He has now bought out a complexion establishment and hopes to recoup on cold cream.

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Billy Seymour, who is playing important parts with the Delmar show, is to succeed Geo. M. Cohan in "Little Johnny Jones" next season. They don't make lads any better than this same Billy, either, and I predict a big success for the boy.

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The Yiddish plays from the People's Theater, New York, gave four performances at the Century last week, presenting "The Chosen People." They did a surprisingly good business and Col. Short was almost sorry that he rented.

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Billy Cave, treasurer of the Century, recently purchased an automobile, while Bud Mantz, treasurer at the Olympic, is constructing a string of modern flats. And yet these treasurers are always cussing fate and talking about quitting the business.

STEVE O'GRADY.

There are few better known press representatives in the country than Steve O'Grady, who fills an editorial position on the St. Louis Globe-Democrat. Mr. O'Grady has been connected with theatrical enterprises for many years and last season was a member of the general staff of H. W. Savage in the exploitation of Madam Butterfly.

CHICAGO MECCA FOR PRODUCERS

Many of the Leading Theatrical Attractions are Sent Throughout the Country From Headquarters in this City, Adding to the Wealth and Fame of Local Managers.

BY HENRY A. GUTHRIE

THE importance of Chicago as a theatrical producing center is emphasized by the permanent location in this city of nearly a score of enterprising managers whose productions, made here at various times, are now touring the country with signal success. It is only within the past three years that the importance of Chicago in this regard became manifest, the result being constant additions to the managers' colony, whose headquarters are in this city.

Where in former years, a manager was content with one or two plays on tour, he now is not content unless he has six or a dozen. This condition is to be attributed largely to western energy and push, which characterize all the operations of these enterprising producers.

With abundant natural resources Chicago will increase in this regard more and more each year. It is the natural railroad center of the United States, and equipped with ample scenic studios, costumers and show print houses and every facility for business. Chicago will soon enjoy the producing honors of the English speaking stage.

Rowland & Clifford Enterprises.

Among the local managers, Messrs. Rowland and Clifford occupy a leading position. With amazing strides the Rowland & Clifford Amusement Co. has become foremost in the theatrical field of Chicago. The names of Rowland & Clifford are familiar to every actor and manager in the United States, as for years they have plloted to success numerous amusement enterprises from the Atlantic to the Pacific, and since the incorporation on June 1, a new impetus has been given to this widely known company.

For several years the firm had quarters in the Tribune Building, but recently the offices were removed to their present location in the Grand Opera House Building. A dozen clerks have been pressed into service to properly handle the various enterprises of the firm.

Among the attractions announced for next season are: "The Original Cohen," and the "Mysterious Burglar," both along entirely new lines, each necessitating a cast of more than 30 people. The players have been engaged and rehearsals will commence next week. Other attractions that will be sent entour this season are "The Phantom Detective," two companies of "Thorns & Orange Blossoms," "The Old Clothes Man," with James Kyrle MacCurdy, and many more.

No two young men have won such distinctive success as Edwin Rowland and Edwin Clifford. Both number their friends by the legion.

Martin & Emery's Enterprises.

Although Martin & Emery now control only one attraction, they have gained an enviable reputation by their fine production of Richard Wagner's sacred festival play Parsifal, in English. The coming season will be the third for this religious drama. The members of the firm have been identified with the amusement business in Chicago for a number of years. Mr. Emery's name was associated with many of the Hoyt successes.

W. F. Mann in Melodrama.

One of the youngest of Chicago's producing managers is W. F. Mann, who by his keen judgment has come to the front ranks of melodramatic producers. Among Mr. Mann's attractions may be mentioned, Shadowed by Three, a new production; Tempest and Sunshine, two companies of The Cow Puncher, two companies of As Told in the Hills and the Moonshiner's Daughter.

Peterson is Successful.

Another manager who has won reputation with one attraction, is F. V. Peterson, who is located in the Tribune building. Mr. Peterson after much difficulty secured the rights to Sol Smith Russell's greatest success, A Poor Relation. The coming season will make the third for this play under his management with Lee D. Ellsworth in the leading role. An innovation will be introduced by Mr. Peterson this season, however, he designing to produce two plays at every performance. A Poor Relation will be preceded by a costume play entitled, Luckless David.

Conrad Has Long String.

Fred G. Conrad will produce a long list of successes this season, his busy office presenting a scene of much activity these days with a force of eight people preparing for the coming season's work. Heading the list of Mr. Conrad's attractions will be Eugene Moore in a new play by Edwin Milton Royle, author of the Squaw Man, entitled, My Boy Jack. Other productions in preparation are, The Hidden Hand with Van Murrel and Corol Armin, Monte Cristo with E. C. Woodruff in the leading part, A Dangerous Friend, with Harry Brown and wife, The Two Orphans, The Girl from Chili and A Wise Woman.

Lincoln J. Carter in the Lead.

Chicago can boast of Lincoln J. Carter, who has gained a reputation both as manager and author of the most conspicuous melodramatic sensations of the past twenty years. Mr. Carter's picture is shown among those of other Chicago playwrights elsewhere in this issue. His attractions comprise the following: The Fast Mail, Chattanooga, Under the Dome, Remember the Maine, The Heart of Chicago, Tornado, The Eleventh Hour, The Flaming Arrow, Two Little Waifs, The Madman, The Darkest Hour, Too Proud to Beg, Her Only Sin, The Eye Witness, Bedford's Hope, While Frisco Burns, Shadows of the Past, The Cat and the Fiddle and On the Trail.

Klemt & Gazzolo Amusement Co.

One of the most enterprising producing firms of successful melodramas is the Klimt & Gazzolo Amusement Co., composed of Frank Gazzolo, George Klimt and Frank Bernero. Mr. Grazzolo and Mr. Bernero were associated with the management of the Alhambra theater a few years ago and their branching out as producers is responsible for the following plays: Four Corners of the Earth, The Rocky Mountain Express, Queen of the Cattle Range, Working Her Way in the World, The Great East-

ENTERPRISING MANAGERS WHO ARE CONTRIBUTING TO THE THEATRICAL SUPREMACY OF CHICAGO.

ern World, On the Bridge at Midnight, James Boys in Missouri and Big Hearted Jim. All of these plays were written by William Lynch Roberts with the exception of the James Boys in Missouri. Mr. Gazollo is also

Sykes Photo, Chicago.

WORTHINGTON BUTTS.

Worthington Butts, general western manager of the Morgan Lithograph Co., of Cleveland, with offices at No. 62 Grand Opera House building, Chicago, is comparatively a newcomer to Chicago, but his experience in the poster trade has been varied and thorough. He long represented the London house of the Morgan Lithograph Co., and he succeeded in building up a foreign business that has spread to every corner of the old world, necessitating the establishment of branch offices at Sydney, N. S. W., and Melbourne, Australia. Aside from Mr. Butts' pleasing personality, he is a man of ability, originality and sterling integrity.

one of the directors of the Central States Theater Company.

Walters Favors Comedies.

Another prominent Chicago producer is Elmer Walters. For the past fifteen years his attractions have been sent broadcast from Chicago and this season he announces the following: An Irish Honeymoon, A Thoroughbred Tramp, A Millionaire Tramp, Rafferty's Flirtation and The James Boys.

Holland & Filkins' Big Shows.

The well known producing firm of Rusco & Holland has been changed to that of Holland & Filkins, and for the coming season announce the following attractions: Richard & Pringle's Minstrels, For Mother's Sake (eastern), and For Mother's Sake (western). The minstrel show has not closed for the last fifteen seasons, playing 52 weeks annually.

Spofford, Powell & Cohn.

Eight attractions will leave the offices of Spofford, Powell & Cohn next September, these embracing the Rajah of Bong, Honest Hearts, Weary Willie Walker, To Die at Dawn, Alphonse & Gaston, The Homeseekers, A Human Slave and Si Holler.

Kilroy & Britton.

Kilroy & Britton, from their suite of offices in the Grand Opera House building, are organizing the following list of attractions for the coming season: The Cowboy Girl, The Candy Kid, The Trust Busters (eastern and western), and An Aristocratic Tramp. Harry Earl, general manager of the firm, announces that they will produce Sure Shot Sam with Charles Boyle in the title part next spring.

Askin-Singer Company Important.

One of the most conspicuous firms in the country today is the Askin-Singer company, composed of Harry Askin, manager of the Grand Opera House, and Mort H. Singer, manager of the La Salle theater. Heading the list of the Askin-Singer attractions will be Ezra Kendall in a new play by George Ade, also Swell Elegant Jones, two companies in The Time, The Place and the Girl, The Umpire, and Joe Howard and Mabel Barrison in a new musical play entitled, The Flower of the Ranch. Mr. Singer is engaged at his prosperous little playhouse in preparing for the opening of a new musical play by Hough, Howard and Adams, which will have its premiere at the La Salle theater on August 17. Cecil Lean, Florence Holbrook and Georgia Drew Mendum have been re-engaged.

Lindsay's New Attractions.

Walter Lindsay, known in Chicago amusement circles, who last season had charge of the tour of Joe Howard and Mabel Barrison in The District Leader, will have a number of attractions on the road next season. One of the best of these will be a new comedy drama in which Mabel McCune will be the star.

I. M. Weingarden, Big Producer.

I. M. Weingarden has won a reputation as a producer of summer stock burlesque, and for the past few seasons his busy theater on State street has done excellent business during the summer months.

Frazee in Musical Comedy.

Musical comedy is the forte of H. H. Frazee, one of Chicago's youngest producing managers, and during the season of 1907-8 he will launch the following musical successes: The Yankee Regent, The Royal Chef (eastern), The Royal Chef (western), The Isle of Spice (western). Numerous other important dramatic productions are in preparation for the season of 1908-9.

Sid. J. Euson in Front Rank.

Sid J. Euson is another stock producer, and with his theater on North Clark street his many hot-night productions have won much favor with the patrons of the popular burlesque house.

There are other attractions leaving Chicago this fall which have not as yet been announced, but a complete list of them will appear in THE SHOW WORLD as soon as the titles are divulged.

Opens Branch Film Exchange.

In a communication to THE SHOW WORLD, Manager Willard H. Goodfellow, of the Detroit Film Exchange, of Detroit, Mich., states that his firm has recently located a branch exchange at Nashville, Tenn., to care for its rapidly growing southern business. J. J. Allan has been made manager of the branch.

GREGORY, FIREWORKS KING

Chicago Young Man Head of Great Business Enterprise

B. E. Gregory is a Chicago young man whose rise in the field of fireworks and outdoor spectacles has been scarcely less meteoric than the rockets he manufactures. Mr. Gregory is the head of the Gregory Fireworks Company with offices at 167 Dearborn street, Chicago, and the company's manufacturing plant is located at Franklin, Ill., 15 miles from the city. He owns and produces the great pyrotechnic spectacle, Moscow, and now has in preparation a new and more costly spectacle entitled, The Fall of Jericho.

Mr. Gregory was born in Binghamton, N. Y., and for ten years was in the business of jobbing fireworks in that city. Later he came to Chicago and for many years was prominently identified with a famous fireworks concern, severing his connection therewith about two years ago to embark in the fireworks trade for himself.

His manufacturing business is heavy at all times, although he confines his efforts almost entirely to great public displays and does not handle to any extent the small retail sale of pyrotechnics. His catalogue is devoted mainly to the story of big combination displays and in this field he has become famous. Today, when a great corporation, a city or state, or amusement enterprise desires for any purpose to make a pyrotechnic display, in almost every instance Mr. Gregory is the man who ultimately secures the contract.

Among the parks and fairs where Mr. Gregory's fireworks are used for all displays are the Minnesota State Fair at Hamline, Minn., Iowa State Fair at Des Moines, Ia., St. Claire County Fair at Belleville, Ill., Wildwood Park, St. Paul, Minn., Happyland Park, Winnipeg, Can., Chutes Park, Chicago, Lake Harriet Park, Minneapolis, Minn., New Louisville Jockey Club Park, Louisville, Ky., and many others.

The affiliation of Mr. Gregory with the Minnesota State Fair is especially worthy of note. Last year he put on his Moscow spectacle at the Minnesota fair. The management was so well satisfied with the spectacle that they voluntarily raised his contract price $1000 for this year and in addition gave him the contract to supply all of the amusements for the fair this year. It is safe to state that when the big fair opens this fall, the bill to be preseented never will have been surpassed anywhere.

Some of the principal acts will be the Six Glinserattis, Eight Jacksons, Eight Bedouin Arabs, Marzello and Mallay, Wills and Hasson, Howard's Dogs and Ponies, Jean and Marie Weitzman, Somersault Automobile, Five Salveggis, Prof. Fink's Trained Mules, LaMothe Trio, Zamona Family, Norman, The Frog Man and Chas. Stroebel's Air Ship. In addition, Mr. Gregory's new spectacle, The Fall of Jericho, will be the featured attraction.

This spectacle, which will be presented for the first time at Lake View Park, Peoria, Ill., July 2, is now in course of construction and undoubtedly will be the most magnificent outdoor spectacle ever placed before the public. No expense is being spared to make the biblical details of the famous siege of Jericho complete and a fortune has been spent for costumes alone. Some 350 people will be employed and more than 400 feet of scenery will be utilized for the spectacle. A display of fireworks said to cost $1000 will be used at every performance. The Moscow Spectacle, which represents the famous Russian city during the strike and rioting of 1905, is also a remarkable exhibition and gives another opportunity for display of fireworks.

B. E. GREGORY. Sykes Photo, Chicago.

Foremost among the manufacturers of fireworks in the United States is B. E. Gregory, head of the Gregory Fireworks Co., 167 Dearborn street, Chicago. He is producer and owner of the mammoth spectacle Moscow and is now preparing a new spectacle, The Fall of Jericho, which will command attention. Mr. Gregory has been in Chicago for many years and has risen to a conspicuous place in the business and manufacturing community.

Theater for Sale.

F. E. Rutledge & Co., 234 La Salle street, Chicago, a prominent real estate firm, has a neighborhood theater for sale and offers are invited. The house is in an exceptionally good location and the income of the building now is $2,000 a year, net. The theater is in operation with exceptionally good returns, and Mr. Rutledge, who is receiver for the property, promises the purchaser a fine bargain.

◈ ◈ ◈

George C. Tyler, of Liebler & Company's force, has gone to Europe on business conuected with the tour of Eleanor Robson next season. It is likely that Miss Robson will again appear in a repertoire of plays including several brand new pieces.

Sykes Photo, Chicago.

GEORGE U. STEVENSON.

For ten years the "Chicago Weekly Amusement Guide" has been faithfully serving the interests of local playgoers and the large touring element that makes Chicago its Mecca. For practically this entire period its directing genius has been George U. Stevenson, whose genial personality and facile pen have given him an acquaintance as wide as the theatrical profession, comprising the leading managers, playwrights, composers and players. Mr. Stevenson was born at Sandusky, Ohio, the town from which Charles and Daniel Frohman hail, in 1874, and since his seventeenth year has been engaged in newspaper work.

J. C. MILLER GEORGE L. MILLER

MILLE
101 RANCH WI

THE LEADING FEATURE AT

UNDER DIRECTIO

LEADING CHARACTERS - *MILLER BRO*

500 Indians, Cowboys, Cowgirls and Mexicans!

REALISTIC FRONTIER SPECTACLES! THRILL

Indian War Dances! Cowboy Sports! Buffalo Chase! Pony Express! Rifle S

A distinct triumph achieved at the Coliseum in Chicago and pronounced by the press to be the BEST WILD WEST SHOW NOW BEFORE THE PUBLIC

Z. T. MILLER H. E. THOMAS, M. D.

BROS.

D WEST SHOW

E JAMESTOWN EXPOSITION!

THE C. W. REX CO.

S. 101 RANCH-WILD WEST SHOW.

300 Wild Steers, Buffalos and Bucking Horses!

CONFLICTS BETWEEN INDIANS AND SETTLERS!

ng! Roping Wild Cattle! Broncho Busting Contest! Attack on Emigrant Train!

COMMENTS OF THE CHICAGO PRESS

The only genuine Wild West Show that has ever appeared in Chicago, and has made a tremendous hit.—AMERICAN.

An excellent and realistic Wild West Show.—CHARLES W. COLLINS in the RECORD-HERALD.

The best show of its kind that ever struck Chicago.—DAILY JOURNAL.

A high-class show in every way; instructive and not of the slip-shod kind.—CHICAGO POST.

A Wild West Show of high moral tone, interesting and instructive, and one that mothers can be certain will have no detrimental effect on their children.—CHRONICLE.

A FAMOUS RESORT IS 101 RANCH

Miller Bros., Proprietors of Immense Oklahoma Property of 100,000 Acres, Employ an Army of Men—Its Acquirement in Pioneer Days Forms a Romantic Story.

BY A STAFF WRITER

SITUATED 750 miles southwest of Chicago, 500 miles west of St. Louis, and 300 miles west of Kansas City, is a small station on the Santa Fe known as Bliss, Okla. It is a mere speck on Rand & McNally's maps, yet thousands of people alight from the through trains every year at the little station and the passenger traffic to and from Bliss, Okla., is no inconsiderable item to the Atchison, Topeka & Santa Fe line. The attraction is the 101 Ranch of Miller Bros., covering a monster tract of 100,000 acres, which is just now limed brightly in the public spot light, and which will continue so indefinitely because of the big Wild West Show which has been sent east from the Ranch to be the feature attraction of the Jamestown Exposition.

The remarkable features of the Wild West Show have been admired by thousands, and those who have not had the privilege of witnessing the most realistic Western exhibition now before the public, have doubtless read many columns regarding it in the press. The history of the 101 Ranch Wild West Show extends back to the days of the canvas-topped prairie schooner, now displaced by the palatial Pullman, and to the period when the rifle and six-shooter constituted the proverbial nine points of law.

It was in 1870 that George W. Miller, father of the Miller Brothers, left his home at Crab Orchard, Lincoln county, Kentucky, and drove westward. He went direct to Gonzales county, Tex., where he purchased 250 cattle at $7.00 a head and started to drive them north to a shipping point. Texas was full of roving Indians at the time and they were always ready to take a potshot at any stray white man, especially when he had a likely bunch of long horns with him. However, the elder Miller succeeded in dodging the predatory Indians and reached Baxter Springs, Kan., safely, where he disposed of his cattle at $35.00 a head, making a neat profit.

Robbed by Road Agents.

It was on this first trip north that George Miller, attracted by the luxuriant country where Bliss, Okla., now stands, decided to locate there. He left Baxter Springs with his money, all in gold, but had not gone far when he found himself looking down the black tunnels of several six-shooters, and was compelled to hand over two-thirds of his wealth to a band of road agents. These gentlemen of the road belonged to the older and more chivalrous regime of bandits, for instead of taking all his belongings they left Miller a few hundreds for expense money and a new start in life, figuring, perhaps, that with a nest-egg he would earn more for them at a future time.

At any rate, with his few hundreds, he returned to Gonzales county, a distance of 1,000 miles, and purchased as many cattle as his capital would permit. These, he drove 1,000 miles to Baxter Springs and sold, this time succeeding in eluding the robbers. He continued making these trips for many years and amassed a considerable fortune. But he never forgot his desire to secure the luxurious cattle country near Bliss, and finally there came a time when the Indian Reservation at that point was opened for settlement. The land had been owned for years by the Indians, but a provision was made that, when an Indian died, his heirs could sell his property. By this time Miller had brought his sons west and they began to buy up the lands about Bliss. They bought piece after piece and many years elapsed before they had secured the big tract of 100,000 acres which now comprises their holdings.

Broke Many Times.

It is a notable feature of the rise of Miller Bros. that they lost their all half a dozen times through turns in the market, yet they have always started anew and worked up rapidly, until today their property is worth, together with their live stock, nearly $1,000,000. The panic of 1893 gave Miller Bros. their worst jolt and in the words of J. C. Miller, "made plumb tramps out of them."

It is not likely that Miller Bros. will again be compelled to start at the foot of fortune's ladder. The elder Miller lived until April, 1903, when he died, leaving the big ranch to his three sons, J. C., Zack T. and George L. Miller, Jr. In 1905 Dr. H. E. Thomas, a wealthy physician of Chicago, visited the 101 Ranch and purchased a one-fourth interest, so that he, together with the three Miller brothers, comprise the quartette of proprietors. While Dr. Thomas is a typical city man, nevertheless he spends all the time he can spare on the Ranch and takes the keenest interest in his property.

Army of Men Employed.

Statistics regarding this tremendous enterprise will be of interest to the public. The Ranch itself comprises 100,000 acres. There are more than 100 miles of fences on the property, and 50 miles of telephone lines. A force of 200 cowboys and 500 farm hands is employed and it requires the services of 25 foremen to supervise the departments. Some 12,000 acres are under cultivation, and the remainder is devoted to cattle raising. Alfalfa, wheat, corn, oats and feed are raised in abundance. There are in the neighborhood of 1,000 Indians on the Ranch and they reside on the Ponca and Oto Reservations, which are included in the Ranch and for which Miller Bros. pay annually a rental of $30,000 to the Indian owners.

Many of these Indians live in their natural state in wigwams, but there are hundreds more civilized, and some of them have homes worth $5,000

BEAUTIFUL AND ROMANTIC SCENES OF MILLER BROS.' CELEBRATED 101 RANCH NEAR BLISS, OKLA.

showing the evidences of thrift. Miller Brothers have always done everything in their power to help the Indians and their efforts in behalf of the red-skinned race entitle them to much credit. They have built churches for them and have in many

Sykes Photo, Chicago.

Z. A. HENDRICK.

The illustrations in this issue are the work of Z. A. Hendrick, one of the best known artists and cartoonists in the country who now is connected with THE SHOW WORLD. Mr. Hendrick is a man of ideas and keen artistic taste as his work in this issue indicates. He was for a considerable period connected with the Globe-Democrat of St. Louis, and was cartoonist for The Woman's National Daily, published by the Lewis Publishing Co., of that city. In Chicago and St. Louis he was for eight years a valued member of the artist staff of the Barnes-Crosby Engraving Co.

other ways assisted the government in educating the aborigine. As a matter of fact, the work of Miller Brothers in behalf of the Indians is said to be in no small way responsible for the statehood that Oklahoma now enjoys. While their exhibition is typically western, yet many of the braves with the Show only don buckskin and war paint during the daily performances and at all other times wear the habiliments of civilization, thus showing that they have learned well the lessons of advancement taught them by the Millers.

The annual output of the 101 Ranch is tremendous. In round numbers, about 15,000 head of cattle, 5,000 hogs, 1,000 horses and 500 mules are raised on the Ranch.

Hosts to 50,000 People.

All of this is however recited to show how Miller Brothers have been enabled to exhibit in such typical fashion life in the great West. The manner in which they were induced to go into the show business was the outcome of a social event when Miller Brothers entertained more than 60,000 people. During the St. Louis World's Fair, J. C. Miller attended the meeting of the National Editorial Association, and when the time came for selecting the place of the next annual meeting, invitations from almost every state in the Union were received. Mr. Miller supplemented the invitation of a fellow Oklahomite to meet at Guthrie, by stating that if the session were held in that city he would entertain the entire delegation for a day on the big Ranch and show them the evolution of civilization of the West by means of a great spectacle which he would arrange.

His invitation served to turn the meeting in favor of Guthrie. In June, 1905, the editors met and Mr. Miller not only kept his word, but made an arrangement by which the railroads ran excursions from all over the country to Bliss for the event, so that in addition to the 3,000 editors, there were 50,000 people on the 101 Ranch for the grand barbecue and spectacle. The Millers entertained this vast assemblage, entirely at their own expense. A grand barbecue was given and theu followed the spectacle which was gotten up iu much the same manner as the Show now being given at Jamestown. Every stage of progress made during a century was shown, from the time the settlers first came West in their prairie schooners to the present day. Among the guests on this occasion were the territorial governor and his staff and many notables. The editors were greatly pleased with the affair and the consequent publicity the 101 Ranch received made its name and history known to every reader in the land.

Was a Quiet Day.

The affair took place on a Sunday and in some quarters Miller Brothers were criticised, but there never was so large a public gathering as this, which was as quiet and orderly. No intoxicating liquor was sold nor was gambling allowed on the Ranch, and the Brothers actually refused one offer of $10,000 for the privilege of selling beer on the grounds for the occasion.

On September 16 of the following year a similar fete was held in commemoration of the opening up of the country to settlers. About this time the directors of the Jamestown Exposition were searching for some great national feature for their Exposition and several of them were strongly in favor of securing a show of this sort. It ended in Miller Brothers finally accepting a proposition to put on the most complete Wild West Show ever attempted, as the big feature of the Ter-Centennial Exposition. The Show was first put on at the Coliseum, Chicago, where it ran for three weeks to capacity business, and delighted more than 100,000 people during its visit, scoring one of the biggest hits ever made in Chicago by an attraction of any sort.

A Success at Jamestown.

At Jamestown the 101 Wild West has 450 feet frontage and the show is given in an open air arena with a covered seating space which will easily accommodate 15,000 people. The show has proved a wonderful success at Jamestown, and is without doubt the big feature of the Exposition.

There are about 500 people with the Show at all times and iu order to keep the exhibition in tip-top shape Miller Brothers change cowboys and Indians at regular intervals. When the cowboys and Indians commence to lose their tan and to grow sluggish from city living, they are sent back to the Ranch and a new lot is brought cast. Each week a carload of Texas steers and a carload of horses are shipped east to replenish the Show and in this manner the exhibition is kept snappy and up-to-date at all times. Two of the Brothers remain with the exhibition, while the third stays on the Ranch to keep things moving in their proper form.

COLONEL CHARLES W. PARKER.

Colonel Charles W. Parker, of Abilene, Kan., is founder of the Parker Carnival Supply Factories of that city and also owns and controls the Parker Shows. From a small beginning, he has worked up an extensive trade and manufactures a great many of the best carnival novelties now before the public. His shows are well known and he has done much to elevate the carnival to a high plane. In addition to the factories and traveling shows, which he superintends Mr. Parker recently opened a large skating rink at Abilene which is metting with success.

A Tourist Resort.

The 101 Ranch is one of the greatest Meccas for tourists in the country and thousands of city-tired Easterners are entertained annually by Miller Brothers. Up to the time of the big barbecue for the National Editorial Association, the occasional guests were entertained free of charge, but after the widespread publicity which this affair gave the Ranch, the tourists increased in number so rapidly that Miller Brothers were compelled for self-protection to make a nominal charge for the entertainment of guests. This charge covers board and lodging and the use of a riding horse daily. The guests are allowed to roam the Ranch and hunt and fish at their leisure, and there are few more ideal spots for a summer outing than on this magnificent demesne.

Run by Telephone.

The system by which such a monster enterprise as a Ranch covering 100,000 acres is run, is a puzzle to many, but Miller Brothers have reduced it to a science which makes the problem comparatively easy. Everything is divided into departments with a man in complete charge. Miller Brothers remain in the central office and issue orders by telephone, the Ranch being equipped with a complete system of wiring to every portion.

Frequent trips of inspection are made, but this system of telephone enables them to direct any portion of the big property easily. The Millers come of a hard-muscle, far-sighted stock and they impress you at once as men born to lead. Leaving aside their individual success, it must be admitted that their work in Oklahoma has been an uplifting mission. They have aided the Indians in every possible manner and their army of workmen is given every possible comfort and recreation. Their life is wrapped up in the big Ranch and when the Jamestown Exposition becomes a matter of history they will return to Oklahoma and shuck corn. They have undoubtedly been a strong factor in the movement which brought statehood to Oklahoma and as successful business men and public-spirited citizens they command the respect of all who admire pluck, perseverance and indomitable energy.

D'Annunzio Designs Own Tomb.

Besides having more than a dozen plays under way at the present time, Gabriel d'Annunzio, the noted poet, is now engaged in designing his own tomb. While in Berlin the other day he took great pride in showing his friends a large number of elaborate designs which he had prepared. The one which the poet seems most enthused over is in the style of old Byzantaz, the sides of which will show, allegorically, the art of poetry.

Sykes Photo, Chicago.

DAVID BEEHLER.

David Beehler has been connected with the press department of the vaudeville firm of Kohl & Castle for five years. The first of the current year he was selected to organize the Band Department of the Western Vaudeville Managers' Association and as Manager of this department has been successful. Recently he took charge of the Lyric Theater in Sioux City, Ia., one of the new houses of the Orpheum Circuit. He will organize the staff and have the new theater in running order before returning to Chicago.

MOVING PICTURE INDUSTRY GREAT

Manufacturers of Films and Users of Product Have Millions Invested and Employ an Army of 50,000 Men—Enterprise Fast Becoming an Educational Factor.

BY A STAFF WRITER

IF you ask any man interested in general entertainment what constitutes the most popular feature of all amusements at the present time, there is little doubt, especially if he is well posted, that be will at once reply: "The moving picture."

In the history of theatricals the phenomenal rapidity with which this form of entertaining the masses and the growth of its resultant industry have advanced, is unparalleled. A few years ago the moving picture was a mere experiment to be gazed at with wonder by scientists, as one of the freaks of the age, but no one had any idea that it would ultimately become a means of entertaining more people than al the theaters, parks, fairs, circuses and every other form of amusement combined.

Moving Picture Supreme.

The moving picture stands supreme today as the great popular entertainer. Its price is within the reach of all, yet its patrons are not confined to any class. The millionaire rubs elbows with his ten dollar a week employee at the moving picture show, and finds just as much enjoyment in the rapidly flitting film on the white sheet in front of him as his humble neighbor. And although there are those who will insist to the contrary, it is nevertheless a fact that the moving picture is one of the greatest popular educators of the day and age. Its subjects are rapidly becoming more of an educational character. They represent the processes of industries and professions, the details of which could only be presented to certain classes of people through its medium. It reaches a class of people who are unable to secure the proper amount of knowledge necessary for their betterment. In fact, it has been whispered, and is practically understood in some quarters that the moving picture will soon be more generally recognized as a pedagogical institution.

May Reach Universities.

The Show World firmly believes that it will only be a matter of a short time when every educational institution will be equipped with one or more moving picture machines, and professors and instructors will be using the moving picture to illustrate their lectures before their classes. And why not? They are now doing the same thing by means of charts and stationary objects. Would it not be much better, say for instance, in schools of electrical engineering, for the instructor to have a film showing the workings of the various machines in operation, and thus give his students the best practical demonstration of his subject?

New Chicago Figures.

Chicago leads the world in the rental of moving picture films and in the general patronage of the motion view. There are 160 theaters in this city devoted exclusively to the moving picture and a score more where the kinodrome, kinetoscope, or whatever name be used, is one of the regular features of the show. In fact, in round numbers, it may be stated that there are 200 places of amusement in Chicago where the moving picture is a part or all of the entertainment offered.

This condition of course, opens up a tremendous market for the supplying of films and there are now located in Chicago 15 renting firms, whose stocks of films, machines and equipment aggregate nearly $1,000,000.

There is now but one of the eight plants devoted to the manufacture of films in the United States, located in Chicago but this number probably soon will be largely increased. A movement is already in tangible shape which will result in the formation of a great syndicate for the exclusive manufacture of films in this city. That such an enterprise will do an enormous business can be realized when it is known that the total output of new films in the world is far too small to supply the constantly increasing demand. In the United States the weekly output runs up into many thousands of feet of new films and there is scarcely a renting firm in the country which has not a long list of unfilled orders on its books.

CARL LAEMMLE.

Carl Laemmle, a leading dealer in moving pictures and president of the Laemmie Film Service, Chicago, is a representative man in this important branch of public amusements. Mr. Laemmie sailed for Europe on June 18 in company with his wife and daughter and in his travels over the continent he will be constantly on the lookout for the latest and best film novelties. He will supply the readers of THE SHOW WORLD with periodical contributions from points visited by him, including London, Paris, Berlin, Vienna, Rome and Carlsbad, in which he will devote much space to expert descriptions of moving pictures abroad. Mr. Laemmle is a careful observer, a good writer and his observations and comments cannot fail to be of value to the profession and public generally.

Enormous Growth of Industry.

At present there are about 5,000 theaters in the United States devoted exclusively to the moving picture show and men well versed in this business state without reservation that in 1908 this number will have doubled and there will be 10,000 moving picture houses in this country. As the vaudeville features of popular entertainment are increasing on a similar ratio, and no vaudeville bill is complete without a moving picture number, in another year there will be a demand beyond all possibility of supply by the present manufacturing equipment in the country.

The moving picture is in its infancy today. Only the outskirts of its utility have been reached. It is slowly, but surely coming into commercial life. It is inevitably destined to become a part of the educational system of our universities and schools. Why should it not be taken into business life and be made a portion of the equipment of every big mercantile house? In France the film has been advanced until today one can witness and hear an entire grand opera by means of a combined moving picture and phonograph apparatus. In some portions of the United States, Sunday shows are given where sacred subjects are used exclusively and bible lessons taught graphically and realistically.

Anent The Detractors.

Every business, and every profession has its detractors It would be strange, therefore, if the moving picture did not bring in its wake a few who brought their pessimistic endowments into play in viewing the growth of this industry. Not long ago a Chicago newspaper inaugurated a widely advertised campaign against the moving picture theater, working on the old theory that because there are a few bad features connected therewith the whole should be condemned.

A representative of The Show World has talked with half a dozen of the leading film renters of Chicago and has ascertained from every one of these gentlemen that they are unhesitatingly in favor of the betterment of the moving picture. In certain districts the public demands subjects, more or less of a sensational nature, and in order to retain business it has been necessary to supply such films. But these cases are far in the minority, and if an investigation be made today, it will be found that the film renters are pushing only the highest class of films, and will not send out sensational subjects, unless forced to do so by their customers. The public must be educated up to the best moving pictures. It has been pandered to for so long by unscupulous persons who were willing to supply any sort of entertainment in their mad scramble for dollars, that it has grown to expect that sort of thing. The film renters are working in every way for the betterment of the moving picture, and if their present campaign meets with popular approval, it will only be a matter of a few months when pictures of a sensational nature will bave entirely disappeared.

Army of Men Employed.

The moving picture business now employs approximately 50,000 people the entire year. The 5000 moving picture theaters in the United States employ on an average seven people each, making a total of 35,000, while the manufacturing and renting concerns also take care of a great army of workers. The average salary paid to the employees is probably $15.00, so that the amount of money disbursed in salaries alone by the film and moving picture industry approaches $1,000,000 a year.

Carl Laemmle Talks Pictures.

In discussing the moving picture industry and its future, Carl Laemmle, president of the Laemmle Film-Service said:

"This is the age of moving pictures, and it has only begun. I have been asked repeatedly, what would happen if the United States were to experience a financial panic and what effect this would bave upon the moving picture industry.

"I've heard this so often that it has a full beard by this time. You've probably heard the same thing over and over again.

"Let's analyze it. Suppose America did have a financial panic. Would it be so bad that men could not even spend a nickel to secure a few minutes of freedom from worries and cares? I think not. It's more likely that the moving picture business would gain rather than lose, for thousands of people who don't patronize five cent theaters but who take more costly enjoyment, would have to cut themselves down as far as expenses are concerned—but they could still afford to see picture shows, and every day in the week, at that.

America Leads the World.

"Moving pictures are winning their way all over civilization swiftly and surely. And, as in almost every line of endeavor, America is off in the lead.

"I am told by the representatives of the world's largest makers of moving pictures that while Europe buys enormous quantities, yet America

SALOME MOTION PICTURES STIR PARIS

Latest Gaumont Film Productions Are Magnificent.

IN this issue of THE SHOW WORLD is presented for the first time anywhere exclusive picture films made by Gaumont, the celebrated manufacturer of London and Paris, presenting views of Salome and several comical subjects. It is recognized by film users everywhere that the Gaumont films, in the matter of accuracy of detail and realistic reproduction of subjects are superb. The pictures herewith presented are quite new and never heretofore have been seen in any other publication. The Kleine Optical Co., 52 State street, Chicago, and 662 Sixth avenue, New York, is sole American representative of this firm.

It will he the purpose of THE SHOW WORLD to present from time to time the most famous European-American film subjects in the original. This will constitute an important feature of succeeding issues.

The pictures here illustrated are remarkably clear and they show the marvelous advance made in this department of public amusement. The views of Salome embrace four of the principal scenes of the Opera which recently created so much public discussion and the presentation of which was interdicted in New York. The comic subjects presented are realistic and when seen in the theaters of this country doubtless will excite much discussion.

While it is not the intention to relate in detail the story of Salome, it will be interesting to know that the pictures here displayed were arranged by Gaumont from actual scenes taken from the much discussed Wilde production.

The comic subjects presented are most interesting. The illustration showing the effects of an icy day in the streets of Paris is an admirable illustration. What has happened here, it is not difficult to surmise. A moving van meets with a mishap and all the persons seated thereon together with their impedimenta are thrown into the street. This is an excellent view and affords many laughs.

The difficulties attending the purchase of necessary things in Paris is illustrated in the two pictures headed "Buying a Ladder." This gentleman, who has just purchased a ladder, is making it interesting for everybody en route to his home, and after meeting with numerous mishaps, he is taken in charge by gendarmes. Before he finally reaches his home, however, he is a prisoner tied up with his ladder, and thus removed on a wheelbarrow to his home.

The two views of the dog and tramp shown give only a slight idea of this film and its possibilities for winning good laughs from an audience. That the tramp has surprising adventures with the animal is shown by the illustrations. They are sufficient to whet public curiosity as to the outcome of this nomad adventure, and it is probable that this film will be illustrated in Chicago in the near future.

GAUMONT SALOME AND COMIC PICTURES.

buys more, yes, very much more than all of Europe combined.

"The moving picture business is still in its infancy. If you have been straddling the fence, fearing it is only a fad of brief life, you're wrong. It's going to keep on growing and before another five years have passed, we will look back on the present state of affairs and smile at our fears, if we ever had any.

"But we've got to 'clean it up' and put it on a good, substantial, iegitimate basis to keep it growing. And right here is where the film-manufacturers can do some boosting.

"If the manufacturers will only do their part—if they will only produce pictures that can be enjoyed by all classes and masses—if they will readily take a hand in the uplift movement, the whole public will stamp the business with the seal of approval by attending the shows more frequently than ever before. And to be fair about it, I'll say that some of the manufacturers are showing a decided inclination to boost.

"Let's cut out once and for all time anything and everything that might look the least bit suggestive. Let's cater more to the happy side of life. There's enough of the seamy side without exposing it to further view.

"Let's 'make 'em laugh right out loud.' Let's give them educational stuff, too—not dry, uninteresting matter, but good, live heart-interest pictures.

"A little sentimental stuff now and then wont hurt anyone. I read the other day a story in which the author said, 'if you take away man's sentiment, nothing but the brute remains.' Sounds pretty good to me.

Clean, Snappy Comics Needed.

"In my opinion there should be attached to every reel at least one good, clean, snappy comic. There's another way of reaching a man's heart except through his stomach. Give him a good, genuine laugh and it will leave him feeling as fine as he does after eating a good square meal.

"If the film-makers wish to make this game a positive and lasting success (and certainly they must) I think they ought to feel the public pulse and do a little doctoring.

"Let them go to some busy film-renting concern, look over the mail carefully, and they'll find a nice little case of astonishment. Where the mail shows one call for 'something sensational,' they will find twenty-five for 'something amusing.' Need I say more on this line?

Film Users Should Organize.

"Now just a word to managers and exhibitors. I've been thinking over a little scheme that looks like a good thing for you, but I haven't worked out the details of it as yet. Here's the outline:

"Why wouldn't it be a good plan for all the men in your town or city, who use moving pictures, to form a sort of association or clearing house. The principal purpose of the clearing house would be to prevent duplication of pictures on the same days or nights in any two or more of the show houses in that city.

"The clearing house could be run by a board of managers who would have to be chosen for their integrity and their absolute impartiality toward any one of the theaters in the association.

Discussion is Invited.

"At present you are cutting each other's throat and your own as well. But, as far as films are concerned, this should not be the case. You don't want to show the same film on Saturday night, for example, that the other fellow up the street is showing. And your clearing house could prevent this demoralizing nuisance.

"Think it over. If you have any ideas on the subject, write to the Show World and have a general discussion of the matter. There may be some objections to such an association, but it seems to me the good would more than overbalance the bad."

WE

can furnish you with the best film rental service in the country.

WHY?

Because we know the business from A to Z. We are specialists in our line. We have had years of experience in this line. We did not spring up in a night. No, we have had a hard climb up the hill, but at last we are on the top and there we are to stay.

ARE

you satisfied with your present service? We know you are not unless you are on our books.

WHY?

Because we have the only perfect service in the country. We render the service that never fails. Our films are always on time, what you order and never duplicates.

IT

may seem as if we are blowing our own horn pretty hard, but we can back it up. We are to be depended upon and can prove any thing we say. We have everything needed in the moving picture line from films to admission tickets at prices that are right.

WRITE

The New Era Film Exchange

95-97 Washington St.

CHICAGO

WITH THE WHITE TOPS

NEWS OF THE TENT SHOWS

THE modern circus is one of the most wonderful of all up-to-date institutions, and when one is unacquainted with the mysteries of its operation the mere fact of its existence, let alone the marvelous machinery necessary for the moving of the whole, seems almost beyond human accomplishment. Of course,

"POP," S. H. SEMON.

From the old John Robinson Shows back in the early 70's to general contracting agent in advance of Buffalo Bill's Wild West Show, this is the record of S. H. Semon, or "Pop," as he is known in the realm of tent and wagon. After a number of years in the services of the elder Robinson, Mr. Semon cast his fortunes with the Adam Forepaugh show, during which time he made a good record as a contracting agent of shrewdness and ability. At the death of the veteran Forepaugh, Mr. Semon joined the Barnum forces, and for the past eighteen years he has been constantly on their executive staff.

to the old circus man who understands the inner workings of the circus machine, it is not so wonderful after all, but becomes merely a matter of several hundred persons accomplishing their individual tasks at the right moment. However, there is nothing more amazing in the growth of amusements than the upward climb of the circus.

The increase in the number of acts is another thing which tends to further bewilder the circus patron. He was able some years ago to go to the tented arena and witness everything. Now he can only see a small portion of it, for there are always at least three performances going on at once. In each of the rings and on the platforms there are nimble acrobats or intelligent animals going through their stunts, while over his head on many bars and trapezes aerial performers are flying to and fro and an army of clowns is distracting his attention on the Hippodrome track. To take in everything in the modern circus a man must have as many eyes as he has fingers and toes.

And take, too, the parade, that time-honored institution without which no circus is complete. Time was when a few wagons, a few mounted performers and an elephant or two, with a clown tagging behind, satisfied us completely. Now there must be more than a mile of glittering panoplied pageantry, or we turn up our noses in disgust. The modern circus parade is a monster symphony of gold and red with hundreds of horses and hundreds of people.

Campbell Brothers' Shows.

Secretary C. E. Whitney, of the Campbell Brothers' Consolidated Shows, writes THE SHOW WORLD as follows:

"Saturday, June 15, ended the seventh week of Campbell Bros. tour of Nebraska, Colorado, Iowa, Minnesota, Wisconsin, and North Dakota. During all this time but seven days of circus weather have fallen to their lot. Their first parade was given in a blinding snow storm, and the next day it was necessary to scrape some eight inches of snow from the lot in order to erect the canvas. Two stands have been lost, viz: South Omaha, Neb., owing to a blizzard, and Glenwood, Minn., on account of rain, and several night performances have been abandoned for the same reason. Notwithstanding the unfavorable weather, the treasury shows several thousand dollars better than for the same period last season. Not a head of stock has been lost, nor any serious accident occurred.

"The death of 'Doc' Campbell came as a sad blow, not only to his brothers, but to every one connected with the show. For years he had been the active manager of the show, coming into direct contact with the people of all departments. While a man of quick temper, he was strictly just, and as tender a heart as ever beat in the breast of man. It is greatly owing to his ability and judgment that the Campbell show grew in a short twelve years from an aggregation of one wagon and two horses to the show it is today. He is greatly missed but his brothers announce their intention of carrying on the business as heretofore, and make the Campbell name, if possible, an enduring monument to the memory of the brother who has gone ahead, to the far advance.

"The principal features with Campbell Brothers' Shows this season are Sie Hassan Ben Ali's troupe of Bedouin Arabs, ten in number; Mizuno's Royal Japanese Troupe (7); The Lamy Troupe of Acrobats (4); Capt. Dimitri and his Company of Russian Cossacks (4); The Gentry Aerialists (3); Orrin Hollis, Fred Costello, Nettie Hollis and Norma Davenport, riders; Chas. Barnett and Win Wallace, mule hurdles. These acts, with a large number of smaller acts, make up a varied and snappy program, which seems to give universal satisfaction.

"The seven elephants and ten camels which bring up the rear of Campbell Bros. parade, make a strong feature, the results of which are daily shown at the box office.

"Campbell Bros. showed to their first turn-away of the season at Duluth, June 5, and a 'near-turn-away' at Superior the day before. This show does not get as many turnaways as some others (on paper), but the wise ones in the circus business notice that the Campbell Show comes out each spring a trifle stronger than it was the year before. It is the steady, average business that brings the lasting returns to the box office."

Gollmar Bros.' Show a Hit.

Success, both financially and artistically, is being met by the Gollmar Bros.' Shows, now met by the Gollmar F. E. Tryon, mail agent of the show, sends to THE SHOW WORLD the following complete roster of all employes and the entire executive staff.

Chas. Gollmar, general manager;

Keep Your Eye on SALTER

R-U-A Leading Man—Woman Soubrette Comedian Vaudeville Star Manager Agent Treasurer?

THEN LISTEN!!

DO IT NOW!

DON'T BE A SLAVE ALL YOUR LIFE

WHY NOT BECOME YOUR OWN MANAGER?

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AN ARISTOCRATIC TRAMP
THE TRUST BUSTERS

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STAIR & HAVLIN,

CHICAGO OFFICE
Suite 40 Grand Opera House
HARRY EARL, General Manager

Any dead fish can float down stream, but it takes a live one to swim up.—GILL.

E. J. CARPENTER

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6 John G. Robinson's
7 Cole Bros.
8 Sells-Floto
9 Norris & Rowe
10 Gollmar Bros.
11 Sun Bros.
12 Gentry Bros. Two Shows
13 Frank Robbins
14 W. W. Gentry
15 Leon Washburn
16 James Shelby's Show
17 John D'Alma
18 James Adams
19 Allen's Minstrels
20 Gran Circo Bell
21 Orrin Bros.
22 Gran Circo Trevino
23 Bodkin Bros.
24 Pat Chappelle
25 M. L. Clark's Show
26 Cincinnatus Amusement Co.
27 Cozada Dog & Pony Show
28 Cummins' Wild West
29 Charles Geyer's Show
30 Fashion Plate Show
31 E. Haag
32 Heyer Concert Co.
33 J. Augustus Jones
34 McDonald Bros.
35 John H. Sparks
36 Seibel Bros.
37 John F. Stowe
38 Al. F. Wheeler Shows
39 Frank Adams' Shows
40 Bobby Fountain Shows
41 Canada Frank Shows
42 Jones & Adams Show
43 Charles Walker Show
44 R. S. Donaldson Show
45 Francis Mack Show
46 Great Southern Show
47 Faulkner's Show
48 Marks Bros.' Show
49 Burke's Uncle Tom Cabin
50 Leonard Coleson's Merry Go-Round
51 H. Willert's Merry-Go-Round
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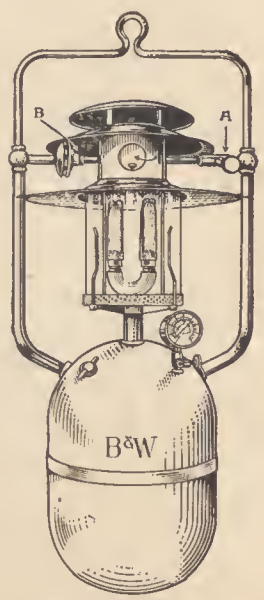
56 Patterson-Brainard Carnival Co.
57 Chum's Uncle Tom Cabin



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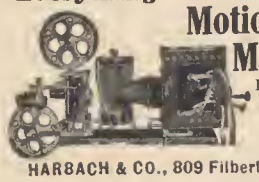
Motion Picture Machines



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B. F. Gollmar, treasurer; Fred Gollmar, R. R. contractor; Wallie Gollmar, equestrian director; Harry Wirtz, equestrian assistant; F. E. Tryon, press representative; R. W. Baker, band director; Lew Aronson, manager side show; Ed. Jamison, charge of commissary department; Doc Parkhurst, charge of canvas; Geo. Holland, boss hostler; Frank Dial, first assistant; Bert Krotz, second assistant; John White, charge of front door; Geo. Parsons, charge of privileges; Bert Gribble, leader of side show band; Emery Stiles, charge of animals; Steven Smyth, charge of ring stock; F. J. Warrell, legal adjuster; Howard Anderson, boss of properties.

The main features on the big show are: The Flying Nelsons (six people); The Nelson, Maxwell & Hill troupe of aerial bar artists; Wooley & Pierce, aerial bar performers; the Smith family of acrobats; The Judges, aerial teeth swing; The Ashtons, comedy acrobats; Ollie Gustard, hurdle; Chas. Rooney, hurdle; Geo. Wood, menagerie act; Ray Spike, menagerie act; Delia Royal, menagerie act; Lizzie Rooney, principal riding act; Linda Julien, principal riding act; C. Vancello, barrel kicking; Geo. Wyman, Stanley Ferguson, J. B. Gagnier, Ed. Allen, Pop Smith, Harry Ashton, Vaudelle aud Joseph Lafferty, clowns; Madame Yetta La Velle and ballet of 25; Al Newton, clown; Eddie Rooney, bounding wire.

Members of the big show band, with R. W. Baker as leader, are: John F. Dusch, G. C. Loomis, Harry Knight, Gus Doreman, Pete Thordeson, L. J. Johnson, Emmet Dougherty, Lars Larson, A. Mosstadt, H. B. Bundy, Edwin Beck, L. H. Davis, Bob Allen, Ralph Willits, Frank Pike, Geo. Harris, Ed Cobette, Chas. Rowlande, Fred Lane.

In the side show tent the following performers amuse the crowds: G. E. Towns, magician; The Cliffords; Geo. Mellivan, Macey, Chas. La Noive, Millie Margi, Harry Moulton, Silvia, Ralph Bailey, first box; B. F. Amery, second box; J. D. Anderson, third box.

Music is furnished in the side show by the following of the band: Bart Griffle, director; Jean Rolf, Lester Green, Branson Wood, Art Jargoson, Chas. Carpenter, Howard Murphy, Archie Harris and William Morse.

Allen Sells, Jr., began his career as manager of a circus, when he took charge of the William Sells Show this month. Young Sells recently completed his education at St. Johns Military School, Saline, Kas., where he has been studying for the past four years. His portrait will be on the lithographs, along with that of the late Allen Sells and of William, the one-time famous bareback rider. Other members of the executive staff will be, C. B. Fredericks, general manager; James McElroy, assistant manager, and Charles Coleman, advertising manager. It is the intention of Mr. Sells to winter his circus at the Fair Grounds at Wichita, Kas., every winter, and to open there each spring. The show now travels on 32 cars.

HUGH COYLE.

One of the America's best known publicity promoters for amusement enterprises is Hugh Coyle, general agent of Mackay's Circus, now in Chicago.

The management of the Sells-Floto shows is at present engaged in defending a suit for $5,000 damages, brought against them by S. E. Rozell, of Twin Falls, Idaho, whose daughter, it is alleged, was killed by a tiger belonging to the show.

HURRY!! Look!! 4th July—LAST CALL!!

Mr. Park Manager, Have You Overlooked Placing Your Order For A 1907

PAIN'S FIREWORKS DISPLAY

Your Patrons, Old and Young, Know PAIN'S FIREWORKS. They Draw the Money

Still Time—Order Quick—Displays $50 and Upwards Send for New Summer Park Catalog

12 Park Place, NEW YORK PAIN PYRO CO., 1320 Wabash Ave., CHICAGO

MIDDLE WEST MANAGERS ORGANIZE

Important Association is Formed for the Protection of Managerial Interests—By-Laws Are Adopted and Officers Selected—Written Exclusively for The Show World.

BY GEORGE F. OLENDORF

MANAGERS of theaters of the middle west met at the Midland Hotel, Kansas City, Mo., June 17, and in one of the most important gatherings in theatrical history, organized the Middle West Managers' Association, with W. W. Bell, of Pittsburg, Kan., as president, and George F. Olendorf, of Sedalia, Mo., as secretary and treasurer. The following managers were in attendance:

L. M. Crawford, El Paso, Texas.
W. W. Garth, Jr., Columbia, Mo.
Charles Raife, Nebraska City.
E. L. Martling, Wichita, Kan.
W. W. Bell, Pittsburg, Kan.
Z. B. Meyers, Chillicothe, Mo.
W. E. McGhie, Columbus, Kan.
C. A. Lick, Fort Smith, Ark.
John A. Tyler, Nevada, Mo.
J. C. Harrison, Fayetteville, Ark.
George F. Olendorf, Sedalia Mo.
Harry E. Ernich, Fort Scott, Kan.
C. E. Harman, Holdredge, Neb.
Jas. Wingfield, Chicago, Ill.
S. B. Harrington, Peoria, Ill.
R. C. Campbell Chicago.
Charles T. Kindt, Davenport, Ia.
F. C. Zehrung, Lincoln, Neb.
W. P. Jarvis, Clinton, Mo.
Roy Crawford, Topeka, Kan.
L. F. Ballard, Joplin, Mo.
Lou D. Eppinger, Burlington, Kan.
Geo. H. Olendorf, Springfield, Mo.
Earl Woodruff, Parsons, Kan.
J. B. Butler, Vinita, I. T.
M. J. Cunningham, Leavenworth. Kan.
C. H. Wheaton, Iola, Kan.
C. U. Philley, St. Joseph, Mo.
Geo. H. Johnston, St. Louis, Mo.
A. J. Busby, Marshaltown, Ia.
W. L. Busby, Waterloo, Ia.

Robert C. Campbell was chosen chairman on motion of C. U. Philley. D. W. Stuart was named temporary secretary, and W. W. Bell as temporary treasurer.

Organization is Perfected.

The chairman appointed the following committee on permanent organization: W. W. Bell, chairman; F. C. Zehrung and Charles Kindt, W. W. Garth and C. H. Wheaton. The committee later submitted the following report:

We, your committee on permanent organization, beg leave to submit you the following report, viz:

NAME OF ORGANIZATION.

The name of the organization shall be "Middle West Managers' Association."

Section 1. The object of said association shall be for the mutual protection and benefit of Managers of Theaters, general advancement of business interest, and to keep members advised of matters affecting their interest and to take action thereon in order to produce harmony in business and to secure the mutual advantage of an organization.

Jurisdiction.

The Jurisdiction of the association shall extend through the states of Illinois, Indiana, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma, Minnesota and such other states and territories that may hereinafter become affiliated with said association.

Section 1. The Middle West Association shall be composed of Managers only, owners or lessees of theaters actively engaged in the theatrical business, whether firms, individuals or corporations.

Sec. 2. There shall be not more than one member of the association in any one town.

Sec. 3. Each member of the association shall have one vote for each city or town in which he is a member in good standing.

Sec. 4. Application for membership shall be made in regular form, in writing, on blank applications furnished by the Secretary, and said applicant shall give all information required by said association. Said application shall be signed by the applicant and be endorsed by two members of the association, showing said applicant to be eligible and worthy of acceptance.

Sec. 5. All applications for membership in said association shall be accompanied by dues payable one year in advance, the amount of which shall be fixed by the association.

DIRECTORS.

The Association shall be controlled by a Board of Seven Directors, who shall be elected annually from the members of said association.

Section 1. The annual meeting for the election of a Board of Seven Directors shall be fixed by the by-laws of the Association and said Directors shall hold their offices for one year or until their successors are elected and qualified.

The Board of Directors shall have the charge of all business matters and shall direct the affairs and settle all disputes of said Association.

OFFICERS.

The officers of this Association shall consist of a President, Vice-President, Secretary and Treasurer; they shall constitute part of the Board of Directors, and they shall hold their office for a period of one year or until their successors are elected and qualified, and the officers of Secretary and Treasurer to be held by one party. The duties of said officers shall be defined by the by-laws of said association.

Section 1. The Association shall be governed by by-laws to be adopted by the Board of Directors of said Association.

Sec. 2. The following managers of various theaters are hereby reported eligible to become members of said association, and were present, viz:

L. M. Crawford, El Paso, Texas; W. W. Garth, Jr., Columbia, Mo.; Charles Raife, Nebraska City; E. L. Martling, Wichita, Kan.; W. W. Bell, Pittsburg, Kan.; Z. B. Meyers, Chillicothe, Mo.; W. E. McGhie, Columbus, Kan.; C. A. Lick, Fort Smith, Ark.; John A. Tyler, Nevada, Mo.; J. C. Harrison, Fayetteville, Ark.; George F. Olendorf, Sedalia, Mo.; Harry E. Ernich, Fort Scott, Kan.; C. E. Harman, Holdredge, Neb.; Elbert Payton, Centerville; A. J. Busby, Marshalltown; Mr. Gluck, Dodge City; Jas. Wingfield, Chicago; S. B. Harrington, Peoria; Geo. H. Johnston, St. Louis; Charles T. Kindt, Davenport, Ia.; F. C. Zehrung, Lincoln Neb.; W. P. Jarvis, Clinton, Mo.; Roy Crawford, Topeka, Kan.; L. F. Ballard, Joplin, Mo.; Lou B. Eppinger, Burlington, Kan.; Geo. H. Olendorf, Springfield, Mo.; Earl Woodruff, Parsons, Kan.; J. B. Butler, Vinita, I. T.; M. J. Cunningham, Leavenworth, Kan.; C. H. Wheaton, Iola, Kan.; C. U. Philley, St. Joseph Mo.; W. L. Busby, Waterloo.

Respectfully submitted,
W. W. BELL, Chairman.
CHARLES KINDT,
F. C. ZEHRUNG,
C. H. WHEATON,
W. W. GARTH,
Committee.

The report of the committee was unanimously adopted.

Officers are Elected.

The following officers were elected for the ensuing year:

W. W. Bell, president; H. C. Ernich, vice-president; and George F. Olendorf, secretary and treasurer. and also to serve as a member of the Board of Directors for the ensuing year. The president then appointed the following directors: C. T. Kindt, F. C. Zehrung, C. H. Wheaton and C. U. Philley.

The newly elected officers were duly installed and on motion of C. U. Philley, the president was authorized to call a meeting for the purpose of adopting by-laws.

On motion of C. U. Philley, seconded by George F. Olendorf, it was decided that the next meeting for the transaction of general business be held on the third Wednesday in August at Davenport, Ia.

Members Make Addresses.

Messrs. Campbell, Zehrung, Kindt, Bell and Stuart made enthusiastic speeches upon the aims of the association and the benefits to be derived from a union of managers in joining forces for the betterment of the theaters and theater-goers.

A vote of thanks was extended to R. C. Campbell for his efforts in organizing the association. A vote of thanks also was extended to Messrs. Weldon, Williams and Lick of Fort Smith, Ark., for the banquet and many courtesies shown the members of the organization.

The meeting then adjourned.

ASSOCIATION BY-LAWS.

The by-laws of the Association in full are as follows:

ARTICLE I—NAME.

This organization shall be known as the "Middle West Managers' Association," with power to make and amend its own Constitution.

ARTICLE II—SEAL AND EMBLEM.

A competative prize of $25.00 be given for the best design submitted for seal and emblem.

ARTICLE III—OBJECT.

The object of this Association shall be for the mutual protection and benefit of managers of theaters and traveling theatrical managers, general advancement of business interests, and to keep members advised of matters affecting their interests, and to take action thereon in order to produce harmony in business and to secure the mutual advantages of an organization.

ARTICLE IV—JURISDICTION.

The jurisdiction of this Association shall extend to the states of Illinois, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma, Wisconsin, Indiana and Minnesota, and such other states and territories that may hereinafter become affiliated with this Association.

ARTICLE V—MEMBERSHIP.

Section 1. The Middle West Managers' Association shall be composed of only owners or lessees of theaters actively engaged in theatrical business, whether firms, individuals or corporations.

Sec. 2. Each member of this Association shall have one vote in each theater city or town in which he is a member in good standing.

Sec. 3. There shall not be more than one member of this Association in any one city or town of less than 75,000 population, but there may be more than one member in towns of 75,000 or over, where applicant does not conflict with member already in good standing. The present member shall have preference for second membership. Theaters in cities of over 75,000 shsll be graded by the price of admission and grade of attractions. Combination houses only are eligible.

Sec. 4. Same firm, individual or corporation may, however, be a member for more than one theater city or town, in which he, she or they own or hold leases.

Sec. 5. Application for membership in this Association shall be made in regular form in writing, on blanks furnished by the Secretary, and said application shall give all information required by the Association, said application shall be signed by applicant, endorsed by two members, in good standing, showing that said applicant is eligible and worthy of acceptance.

Sec. 6. All applications for membership shall be accompanied by one year's dues in advance—the amount of which is fixed as follows:

	Dues. per annum.
Cities under 10,000 shall be	$ 2.50
Cities over 10,000 and under 30,000 shall be	7.50
Cities over 30,000 and under 50,000 shall be	10.00
Cities over 50,000 and under 75,000 shall be	15.00
Cities over 75,000 and under 100,000 shall be	20.00
Cities 100,000 and over shall be	25.00

Sec. 7. Applicantions may be acted upon at any regular meeting of this Association, or by the directory in the interium between annual meetings.

Sec. 8. The fiscal year of this Association shall commence on the first day of May and end on the 30th day of April.

ARTICLE VI—OFFICERS AND DIRECTORS.

This Association shall be controlled by a board of seven directors, consisting of president, vice-president, secretary, treasurer and four directors, who shall be elected annually from the members of the Association.

Sec. 2. The annual meeting of this Association and directors' meeting for the transaction of general business, and the election of officers and directors shall be fixed by the members of the Association at each annual meeting, and should it become necessary to change the annual meeting for some unforeseen cause the directors shall have the power to do so.

Sec. 3. Special meeting of the directory may be called at any time by the President or by the written request of five members of the directory. Five members of the directory shall constitute a quorum for the transaction of all business and a majority vote shall decide any question.

Sec. 4. Notices of all meetings, both of the Association or special meetings of the directory, must be sent to each member of the Association, if it is an Association meeting, or to each director if a directors' meeting, at least ten days in advance of such meeting.

Sec. 5. Railroad fares and Pullman expense of directors in attendance at directory meetings (except the annual meetings) shall be paid by the Association.

ARTICLE VII—DUTIES OF PRESIDENT.

The President shall preside at all meetings of the Association, and he may appoint such committees any time that may become necessary to further the interests of this Association, and shall have full power to act in interium.

ARTICLE VIII—DUTIES OF VICE-PRESIDENT.

In the event of death, illness, disability or inability of the President to act, the Vice-President shall act as President until his successor be chosen and qualified, or the disability removed.

ARTICLE IX—DUTIES OF SECRETARY-TREASURER.

Section 1. It shall be the duty of the Secretary-Treasurer to keep all records and transact all official business of the Association. He shall call the roll of members at each meeting and note those present, and shall keep the record of the proceedings of each meeting.

Sec. 2. He shall notify each member of the time and place of each meeting at least 10 days ahead of such meetings. He shall answer and keep on file all correspondence and business transaction of whatsoever kind for the Association.

Sec. 3. The Secretary-Treasurer shall make collection of all dues from members and issue an official receipt for same. He shall have custody of all moneys and funds shall be in the name of the Association in a bank or trust company, to be designated by the directory—and subject only to the order and control and disbursement thereof on approval of the Association, directory or President, and at all times voucher must be signed by the President.

Sec. 4. All interest accruing on the moneys or funds of the Association shall belong to snd be credited to the Association.

Sec. 5. At each meeting of the Association or directory he shall present an accurate report of the receipts and disbursements to date, and show balance on hsnd.

Sec. 6. The Secretary shall receive not less than $25.00 per annum, and shall be allowed not to exceed $10 per week for clerk hire, and shall furnish a bond in the sum of five thousand dollars, subject to the approval of the directory, the expense of same to be paid by the Association.

ARTICLE X—RULES.

Section 1. Every member of the Middle West Managers' Association shall conduct his house in a business-like manner—keeping same in good clean condition, and to do all that he can to better his own town and the condition of the Association, its members, patrons, traveling companies and the business world.

Sec. 2. There shall be no grafting or misrepresentation, he shall not call for more paper than is necessary to bill his town thoroughly and all paper received must be posted or made in bundles and returned to the company on its arrival. Honesty must be uppermost at all times, so that he can exact the same policy from the attractions.

Sec. 3. Any member appealed to from a brother member relating to the merits of an attraction shall give an honest opinion, regardless of any personal feeling that may exist.

Sec. 4. All members must report to the Secretary-Treasurer any irregularities, dishonesty or discrimination that come to his notice from any attraction or traveling manager each week on blanks furnished by the Secretary. Bookings for one month in advance must be sent to the Secretary from each member for each city or town not later than the 25th of the preceding month.

ARTICLE XI—PENALTY.

Section 1. Any member violating sny of the rules or regulations herein provided shall be subjected to fine, suspension or dismissal, and the manager of a traveling attraction so damaged by same shall be reimbursed by this Association for actual loss.

Sec. 2. For all complaints proper charges must be filed with the Secretary. Charges and appeals to be governed as provided in the following sections:

Sec. 3. On complaint the accused member shall in every case be served through the Secretary with a written copy of the charges against him, to which he must make a written answer duly sworn to within twenty days. In addition, he shall be afforded an opportunity to have a trial before the directory at a date to be fixed by the President or by the said directory, not less than thirty days after the service upon him of a written copy of charges as aforesaid.

Sec. 4. All fines shall be paid to the Treasurer within sixty days after proper notification. A failure to pay an imposed fine within the prescribed sixty days shall subject the offender to immediate suspension or expulsion.

Sec. 5. Any member having a pensity imposed upon him by the directory msy have the privilege of appealing to the Association at its next annual meeting, provided notice of intention to appeal be submitted in writing to the Secretary within ten days after the time the penalty was imposed, and the action of the directory shall be sustained if it receives the affirmative majority of the votes entitled to be cast by the members present. If the appellant is sustained the penalty shall be revoked or fine refunded.

Sec. 6. Any member believing that the Constitution, laws, rules or agreements of this Association have been violated by a member or employe of a member, and desiring to have the matter investigated, shall submit to the Secretary a written sworn statement, plainly stating the facts in every case, together with all the evidence of every description bearing on the case. On receipt of said complaint, the Secretary shall immediately investigate the same and serve the accused with a copy of the complaint by registered mail. The procedure shall thereupon be as provided in Section 3 of this article.

Sec. 7. When a complaint is made against a member who is one of the directors, said director shall not serve while the complaint is being acted upon. No member of the directory shall have the right to vote on his own case.

ARTICLE XII—OFFICERS.

Section 1. The officers of this Association, except as otherwise herein provided, shall be elected by ballot at the annual meeting, to serve one year, and until their successors are elected and qualified. A majority of the votes cast shall elect a candidate.

Sec. 2. Should a vacancy occur from any cause it may be filled by the directory to serve until the next meeting of the Association.

Sec. 3. Before the new officers-elect shall enter upon their respective offices, they shall give their assent to the following obligation of office:

"I, ..., solemnly promise that I will discharge the duties of the office of ..... to the best of my ability; that I will support the Constitution and By-Laws of the Middle West Managers' Association; that I will continually strive to promote the welfare of this Association entrusted to my care, and deliver it up to my successor in office; to all of which I pledge my sacred honor."

WE LEAD—ALL OTHERS FOLLOW

TEN THOUSAND SOLD IN 1906

Which Proves Conclusively that the E. & T. ORIGINAL ROUND

Purity Ice Cream Cone Ovens are the Best

SELL PURITY CREAM CRISP CONES

The E. & T. Purity was the first ROUND Oven on the Market. It is recognized by ALL cone makers as the best, because IT REQUIRES LESS ATTENTION; CONSUMES LESS FUEL. Over 12,000 in use and the first dissatisfied buyer yet to be heard from.

The only Oven used at WHITE CITY, Chicago's Million Dollar Resort. It does the work and

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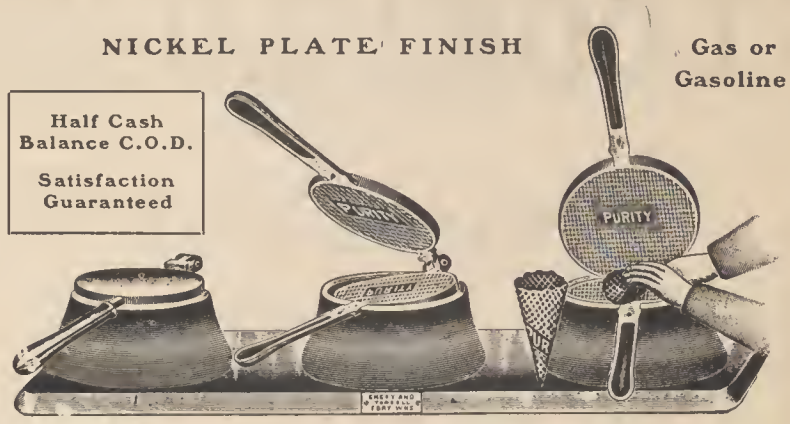

One Oven, $8.50 Two, $14.50 Three, $19.50 Special Price to Jobbers

THE PURITY CREAM CONE CARRIER is indispensable where crowds are large. IT WILL DOUBLE YOUR PROFITS. For full particulars write

EMERY AND TARBELL FOUNDRY WORKS (Largest Makers of Cone Ovens in the World) 133 South Water St., CHICAGO, ILL.

North's Chats

Ye merry press agents, put a pin in this: "You can't tie the newspapers of the Clover Leaf League, let alone beat them." Talk about excellent managers, editors and attaches? Yea, verily, 'tis a revelation! Here's the list; you can't go wrong; all "Daily News," Minneapolis, St. Paul, Omaha, Des Moines, Sioux City and St. Joseph. The writer had the extreme pleasure of making the entire round and wishes to express his gratitude and thanks, through THE SHOW WORLD to the Presidents, Managers and Editors of each of the above mentioned papers for many favors extended.

* * *

A farmer in Nebraska, driving to market one day last summer, was

TOM NORTH

One of the most widely known amusement publicity promoters in America is Tom. North. Contributions from this facile writer will be a feature in subsequent issues of THE SHOW WORLD.

struck by a cyclone, which picked up his entire outfit, horse, wagon and load, and dropped it without injury in another county. A resident, seeing the landing, rushed over and inquired if any damage had been done, and when answered in the negative, said:

"Wall, neighbor, you was mighty lucky. The Lord was surely with you."

"I didn't know whether he was aboard or not, stranger," replied the farmer, "but if he was, he was going some."

* * *

Press agents making Lincoln, Neb., will find the following rules of value, relative to the easiest way of getting an article in the Lincoln Journal-News: "Take a copy of the paper and opening it, lay it on the floor. Smooth out the creases with the hand. Having selected the article, place it in the center of the paper, carefully turn the edges over, folding them so as to make a neat package. Now, with a strong cord, take a turn about the parcel lengthwise; then one crosswise. Knot securely with a square, round, oval or conical knot and the task is completed."

* * *

The extreme weather that the Gentry Shows have encountered this season suggests the following wearing apparel for 1907: Gentle spring, circus parties: Galloshes, Rain Coats, Rubber Boots, Arctics, Ear Muffs, Sou'-Westers, Leggings, Oilskins, Umbrellas, Cravenettes, Last Winter's Furs, Mittens, Etc., Etc.

* * *

"Was that your dog?"
"Yes."
"You own him?"
"Yes."
"Looks as if we'd killed him."
"Certainly looks so."
"Very valuable dog?"
"Well, not so very."
"Will $5 satisfy you?"
"Yes."
"Well, then, here you are," and Ike Speers, manager of the Gentry Shows, handed a $5 bill to the man with the gun and added pleasantly, "I'm sorry to have broken up your hunt."
"I wasn't going hunting," replied the other as he pocketed the bill.
"Not going hunting? Then what were you doing with the dog and the gun?"
"Going down to the woods to shoot the dog."

* * *

Benedict—That luminous paint is a splendid invention.
Singleton—What do you use it for?
Benedict—We paint the baby's face so we can give him a drink in the night without lighting the gas.—Chicago Chronicle.

The above reminds me strongly of "wife - don't - have - to - get - out-of - bed - to - tell - what - time - it-is" story that a prominent agent is now springing, and when you ask him how she does it, he replies:

"I get up and look at the clock."

THE AMUSEMENT BOOKING ASSOCIATION

J. F. McGRAIL, Pres. and Gen. Mgr. R. 712, 167 DEARBORN ST., CHICAGO, ILL.

Booking feature acts and attractions for THE BIG FAIRS in the middle West. Fourth of July Celebrations, Street Fairs, Home Comings, Carnivals and Chautauquas our Long Suit.

Secretaries and Managers Notice: If you need an act, outside attraction or a carnival, write to the reliable booking office

WANTED AT ALL TIMES—FEATURE ACTS, NOTHING TOO BIG.

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UNEQUALED FILM SERVICE

AT RIGHT PRICES

All makes of Machines for sale. Lenses, Carbons, Condensers, etc. Best Strip Tickets 20 cts. per 1000.

The O. T. Crawford Film Exchange

14th and Locust Streets, - ST. LOUIS, MO.

Where there's a will there's a way, so let's pave the way for the success of THE SHOW WORLD. SO SAY WE ALL OF US.

* * *

A circus is a spirited exhibition that takes place when a red-haired wife finds a black hair on her husband's coat sleeve.

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The World's Latest and Greatest Money Making Novelty

Name and Address Watch Fobs

Are the most Beautiful, Ornamental, Practical
Pieces of Jewelry worn as a Watch Fob.

They Identify the Owner in Case of Death or Accident; Prevent the Burial in an Unknown Grave or Potter's Field; save you from Harrowing and Needless Operations in some obscure Hospital; Prevent your body from going to the Medical College or Dissecting Table. Your name and address is sunk into the metal for a lifetime; nothing can deface it or wear it out. In case of Death or Accident, you are delivered into the hands of your friends or relations or brother lodgemen. Used as Baggage Tags attached to your Trunk, Valise, Grip or Suit Case, they prevent the Loss and Delay of Baggage. You can Identify Your Baggage Instantly from among 1,000 other pieces. Carried in the pocket or attached to the key ring, they serve the same Identification purpose as the Watch Fob. They are made of Solid Sheet Brass, Nickel, Gold and Silver Plated. A slot is punched in the top for a strap to attach to the watch, to be worn as a Watch Fob or attached to the Baggage. They are of 15 sizes, and beautiful designs, large, medium and small sizes, for ladies and gentlemen.

Every Man, Woman or Child has use for one every time they step out of the house or ride on a train. Every Theatrical Man or Woman, Traveling Man, every Passenger on a Train, has use for one to Identify their Baggage. Every Banker, Merchant, Traveler, Baseball Player, Football Player, Bowler, Brakeman, Switchman, Fireman, Engineer, the Member of every Lodge on earth or Secret Organization wants, needs and has use for one with his Name, Address, Lodge Button and Number, then he has a beautiful Fob with his emblem on it that would be cheap at $1.50. You sell it for 75c and make 50c. You can work summer and winter—Summer Resorts, Winter Resorts, Palm Beach, California, in Hotel Offices, Theater lobbies, News Stands, Hotel Corridors, Penny Arcades, Convention Halls, Department Stores, Show Windows, Pool Rooms, Museums, Depots, Street Corners, Fairs, Carnivals, Parks, Circuses.

I furnish the Complete Outfits and Blank Stock. Three sizes. Large Professional Outfit and 200 Blank Nickel, Silver and Gold Fobs and 200 Straps, price, $100. Outfit No. 2—Universal Outfit, price, $50. Small Outfit, No. 3—Price $30. Send 25c at once and I will send you a beautiful nickel plated sample design, with your name and address, with circulars, illustrations. Gold plated sample, your name and address, 50c. Circulars and Catalogue Free. **LOOK! STOP! THINK!** Nickel Plated Fob Blank costs you 5c; you sell for 25c. Silver costs you 10c; you sell for 50c. Gold costs you 15c; you sell for 75c. You can sell them for any price you like; but look at the profits. You can put the outfit in your own room and take your samples out on the street of any town and make $10 a day. **YOU ARE LUCKY** if you get an outfit at any price this season. Men will go fighting for the Concessions and my Outfits. Go to your nearest Park and get the Privilege at once. Pay $1 per day and you can clear up from $1,000 to $3,000 profit this season. Join any Carnival; go to any Fair, Resort or Convention. **FIRST COME, FIRST SERVED.** Send me $10 and I will Reserve you an Outfit until you want it—this is the safe way. My outfits are limited to the amount of work the best and highest-paid corps of workmen can turn out. **NO CATCH-PENNY AFFAIR.** They have been Adopted by our National Government as the National Means of Identification. Every Soldier and Sailor, Officers and Men on Land and Sea in times of peace and war will wear them. Endorsed by a half-page editorial in the Chicago Examiner-American, advising every citizen of Chicago to wear a Name and Address Tag. No Experience necessary. A 10-year-old boy can do the work. If you have other business, hire a boy for $1 a day and he will make you $10. **DON'T TAKE** out any other concession until you receive my Samples and Circulars. Send Money, Registered Letter or P. O. Order. No Personal Checks accepted; No. C. O. D. business solicited. Every transaction **GUARANTEED** as Represented, or Examine Goods and Return at My Expense. Gilt-edged Reference furnished. Blank Samples and Circulars **FREE.** Your Name and Address on Sample, 25c and 50c. No excess baggage, no dirt, no noise; everything goes in a suit case; nothing to wear out, spoil or eat up. It will be the Greatest Money Maker for Years. Originated last September—first season on the market. Outfits at Los Angeles, Florida, Texas, Pittsburg, Chicago and Oakland made **BIG MONEY** this winter.

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ROLLER SKATING PALACE Most magnificent rink in the world. Society has taken up the "Roller" sport, and SANS SOUCI is their gathering place.

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ONE HUNDRED AND TWENTY-FIVE other new attractions for the enjoyment of the public An evening at SANS SOUCI is an evening of elightful sensations.

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First Class Calliope Player. Address,

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PLAYS

Large New List of Professional and Amature Plays, Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand Books, **Operettas, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Games, Drills, Wigs, Beards, Grease Pain's, and other Make-up Goods.**

I have a large list of ***SUCCESSFUL*** plays that are particularly recommended for Stock and Repertoire Companies. Among them are the following by ***CHARLES ULRICH,*** Editor of ***"THE SHOW WORLD,"*** whose reputation as a dramatist is a sufficient guarantee of their merit.

THE MAN FROM NEVADA—Comedy-drama, 4 acts, 9 m, 5 f. Now touring the Pacific Coast and has met with tremendous success in Stock.

THE HONOR OF A COWBOY—Comedy-drama, 4 acts, 13 m, 4 f. First produced last season and proved an instantaneous *hit.* Has since been presented hundreds of times. One of the best Western plays written.

ON THE LITTLE BIG HORN—Western Comedy-drama, 4 acts, 10 m, 4 f. Ready October 1st, 1907. **CATALOGUE FREE.**

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during the season, as well . . as an equal number of Resident Playgoers (All of whom have money to spend.)

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Wanted.

One more pay show for Madison, Wisconsin, July 2, 3, 4 and 5.

Only five shows allowed. Same to be located on open street, around the State Capitol.

EAU CLAIRE, Wis., Open Street, Auspices M. W. of A., August 5 to 10.
MINNESOTA STATE FAIR, September 2 to 7. Open Midway.
WISCONSIN STATE FAIR, September 9 to 14. Open Midway.
ILLINOIS STATE FAIR, September 27 to October 5. Open Midway.

Day and night grind, first free Midways at above Fairs in years. Business Men's Associations or Societies wanting the Best Only write,

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For the Season of 1907-08 offers

The Mechanical Minstrels

The World's Greatest Vaudeville Sensation, 14 life sized Mechanical Men seated in a semi-circle in the regulation minstrel first part style, seated before a tinseled, spangled, crimson velvet drop, 30 feet by 12 feet, Green and Gold, Grand Drape Panorama set.

Figures full dress, glass eyes, false teeth, wigs, moving head and arms, kid mouth movement.

Action, get up, sit down, bow, heads turn, nod, any movement with arms

Sing, talk, recite in any language or dialect, single, double, trios, quartettes, monologues, recitations.

PROGRAM

End Men.....Stockdoder and Tackenmyer

Gags and Jokes

TENORS

Richard O'Say.....Chauncey Oilcloth

DANGWHOODEL COLORED QUARTETTE

"Punkin" Center Stories.....Cal Stewart

Grand Opera Selection.....Enrico Crewso

German Dialect Song and Stories.....Frank Wilson

FINALE

The Grand Old Flag.....Byron Monzello and Company

NOTICE, MANAGERS AND AGENTS.

This act cost to stage $1,000. These figures are life sized and each one dressed for the part represented; for instance in the Crewso Grand Opera Number the figure is in all appearance Crewso, wig, mustache, dress, build, eyes, and wears the costume for the part sang. In the Cal Stewart you see Cal Stewart in Rube make-up and voice. All character numbers are dressed in character costume. Any character can be put on, Jew, German, Irish, Male or Female, Singles, Doubles, Trios, Quartettes, Monologues, Cross Fire Jokes, Gags, etc. When the curtain raises 14 life sized mechanical figures and interlocutor are standing. "Gentlemen, be seated," and each figure seats itself by the aid of invisible wire pulls.

Then the regulation minstrel first part act is given, commencing with Gags and Jokes, Tenor, Bass, Baritone, Monologue, Quartette, Grand Opera, etc. Each figure when introduced raises, bows, gives the number and sits down. This is done by assistants behind drop with invisible wire pulls. Comedy is worked in by figures shaking hands with interlocutor and each other, nudging each other and pointing to people in the audience, etc. All straight numbers in full evening dress. An added feature will be a mechanical doll number, to walk off as finale to this number.

This act made possible by the eighth and ninth wonders of the world—(theatrical) the Victor Auxetophone, as clear and louder than any human voice and

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RECENT PURCHASES AND ADDITIONS:

BIJOU THEATRE.....La Crosse, Wis.	THE NASH CIRCUIT CONSISTING OF	BURWOOD OPERA HOUSE.....Omaha, Neb.
UNIQUE THEATRE.....Eau Claire, Wis.		PEOPLE'S THEATRE.....Los Angeles, Cal.
BIJOU THEATRE.....Duluth, Minn.		LYRIC THEATRE.....Ogden, Utah
BIJOU THEATRE.....Superior, Wis.		LYCEUM THEATRE.....Salt Lake, Utah
BIJOU THEATRE.....Winnipeg, Man.		NOVELTY THEATRE.....Denver, Colo.

New Houses now under course of construction at Kansas City, Mo., Denver, Colo., Sioux City, Ia. Above houses are now booked in connection with the following Sullivan-Considine houses:

Olympic Theatre....South Bend, Ind.	Grand Theatre.....Vancouver, B. C.	National Theatre..San Francisco, Cal.
Family Theatre.....Scranton, Pa.	Grand Theatre.....Victoria, B. C.	Globe.....San Francisco, Cal.
Lyric Theatre.....Cleveland, Ohio	People's Theatre....Vancouver, B. C.	New House.....Ogden, Utah
Family Theatre, New York City, N. Y.	Star Theatre.....Tacoma, Wash.	New House.....Salt Lake, Utah
Unique Theatre..Minneapolis, Minn.	Grand Theatre.....Tacoma, Wash.	Bijou Theatre.....Anderson, Ind.
Empire Theatre.....Des Moines, Iowa	Star Theatre.....Portland, Ore.	Grand Family Theatre..Fargo, N. D.
Family Theatre.....Butte, Mont.	Grand Theatre.....Portland, Ore.	New House.....Madison, Wis.
Cinegraph Theatre..Spokane, Wash.	Star Theatre.....Astoria, Ore.	Grand Family Theatre Sioux Falls, N.D.
Columbia Theatre...Spokane, Wash.	Majestic Theatre....Indianapolis, Ind.	Acme.....Sacramento, Cal.
Washington Theatre .Spokane, Wash.	New House.....Davenport, Iowa.	Unique.....San Jose, Cal.
Star Theatre.....Seattle, Wash,	Bijou Theatre.....Lincoln, Neb.	Novelty.....Stockton, Cal.
Orpheum, Theatre....Seattle, Wash.	New House.....Denver, Colo.	Novelty.....Vallejo, Cal.
Grand Theatre....Bellingham, Wash.	People's Theatre...Los Angeles, Cal.	Bell.....Oakland, Cal.

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ARCHIE LEVY.....1207 Golden Gate Ave., San Francisco, Cal.

VAUDEVILLE

MARTIN BECK, general manager of the Orpheum Circuit, returned to Chicago from New York June 19, after a six weeks' sojourn in the eastern metropolis. C. E. Bray returned from New York some days previous, and Max Anderson, manager of the New York Hippodrome, and prominently identified with large vaudeville interests, also arrived in Chicago on the 19th. An important meeting of the Western Vaudeville Managers' Association was held at the general offices in the Majestic Theater building, on the afternoon of June 19, at which time matters of considerable import were discussed.

✣ ✣ ✣

Kerry Meagher has assumed charge of J. A. Sternard's department at the Association offices during the latter's absence, to recuperate from recent illness.

✣ ✣ ✣

Walter F. Keefe has assumed the position held by E. P. Churchill in the booking of all houses affiliated with the association, excepting those owned by the members of the association. Some two months ago Mr. Churchill resigned his position on account of ill health, but the resignation was not accepted until recently, when he insisted on this action in order that he might give his personal attention to the Davis-Churchill circuit of vaudeville theaters. Mr. Churchill will continue to make his headquarters at the association offices in the Majestic Theater Building.

✣ ✣ ✣

John T. Conners announces that the Calumet Theater in South Chicago will open August 29 with David Higgins in His Last Dollar, to be followed by popular and medium priced attractions under the direction of Stair and Haviland. The Calumet heretofore has been devoted to stock. The future policy will be three and four night stands with prices ranging from 15 to 75 cents.

✣ ✣ ✣

By an arrangement concluded last week in the offices of the Western Vaudeville Managers' Association, ten of the thirty houses controlled by Gus Sun in Indiana, Ohio, Virginia and Pennsylvania will be booked in the future by the Association. John McCarthy, of Hamilton, O., M. C. Murray, of Richmond, Ind., and Mr. Sun himself constituting the executive board of the circuit, were in Chicago last week to perfect the details of this new management.

✣ ✣ ✣

Messrs. Murray and Son awarded contracts Monday, June 17, for a new vaudeville theater at Springfield to be erected at a cost of $35,000. The new house will be located in the heart of the business district of Springfield and will have a seating capacity of 950 people. Sosman and Landis, the Chicago scenic artists, have been awarded the contract for the scenery.

✣ ✣ ✣

An innovation in the film renting trade has been started by the management of the Gus Sun circuit of vaudeville theaters which has organized a film renting exchange with headquarters at Hamilton, Ohio. This exchange will furnish films to seventy theaters, parks and motion picture shows. Mr. John McCarthy has been made manager of this department.

✣ ✣ ✣

The new theater to be devoted to high class vaudeville, now building at the corner of 92nd street and Commercial avenue, South Chicago, by a corporation headed by C. E. Kohl, will be thrown open to the public about October 15. The new vaudeville temple will cost $50,000, will have a seating capacity of 800 and will be managed by John T. Conners. It is excellently located in the heart of the business district of South Chicago. The bookings will be made by the Western Vaudeville Managers' Association.

✣ ✣ ✣

Jack Hoeffler of Terre Haute, Ind., and Danville, Ill., was a SHOW WORLD caller on June 19. Mr. Hoeffler was on his annual vacation and went from Chicago to New York by boat.

✣ ✣ ✣

A. Siegfried, manager of the Bijou Theater at Decatur, Ill., and director of Dreamland Park of that city, was a SHOW WORLD caller June 18th.

New Theater Opens in August.

Fred Felton, manager of the Bell theater at Benton Harbor, Mich., visited Chicago last week. He is enthusiastic over his new theater which will be opened the latter part of August. High class vaudeville will be given at the new house.

Mid-Summer Festival, Carnival and Street Fair

DEGREE TEAMS ASSOCIATION OF

Red Men

MUNCIE, IND.

JULY 8th TO 14th

Daily Street Parades.
Wanted High Class Shows.
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Was the First Airship, the one from which all the present Airships have sprung, and has made more successful flights than all the others put together. I guarantee all flights.

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100 MAGIC TRICKS 10c With Cards, Coins, Ribbons, Etc., explained so any one can do them. Catalogue inlnded. Otto Magic Co., Dept. W., 270 W, 39th St., New York.

WEEKLY WORDS TO THE WISE

(Or Otherwise)

Commencing with this, the first issue, of The Show World, we will try and put you wise, if you happen to be in the "otherwise class," to a few "some" songs; the wise ones are singing them now; the otherwise are the ones we are trying to reach. You can't get away from us—we have a long reach. "Napanee;" the Indian war-whoop: "Montana," the latest Cowboy yell: "Room to Rent in My Heart," Soubrette's pet: Let me Down Easy," Coon oddity: "Kid that Built the Pyramid," great comic, classic, and "Since You Called Me Dearie," "Clover Blossoms," "Everyone Was Hennt for Someone," the three ballad successes. **All slides, $5.00 per set. Professional offices. Suite 42 GRAND OPERA HOUSE. Staff, Harry Newton, Hampton Durand and Brinley Lloyd**—all hustlers and gentlemen.

When you write, address,

WILL ROSSITER

"The Chicago Publisher"

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P. S.—"If the Man in the Moon were a Coon" was born in Rossiter's House. Dr. Fred Fisher attending. No hot air.

Coasters — Figure 8 — Scenic Railways

Write us if you want one built on contract or percentage.

We invite you to inspect plants we have recently completed at Luna Park, Chicago; Wonderland Park, Boston; and Riverview Park, Aurora, Ill.

We build our own cars. Arthur Jarvis, engineer in charge of mechanical devices at White City, has charge of our construction forces on all our construction.

We Regard First

Safety

and STABILITY

We invite investigation as to our financial standing—We want to assure you of our responsibility.

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6244 South Park Ave. Chicago

Wanted—Live correspondents, write quick.

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FOR THE PRICE OF ONE

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PRESENT

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MR. LEE D. ELLSWORTH

AND A NOTABLE CAST IN SOL. SMITH RUSSELL'S GREATEST SUCCESS

A POOR RELATION

PRECEEDED BY JAMES W. CUTSHAW'S LATEST COMEDY

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* * *

The Dunedin Troupe, who were such a success at the New York Hippodrome, are booked solid for the next eighteen months over the Keith-Proctor, Orpheum and Poli Circuits with a twelve weeks' return engagement at the Hippodrome by a lot of the best time in England.

* * *

Will H. Ward will produce a big dramatic act, using five people, with Edwin D. Miner's Americans next season. Special scenery and electrical effects will be carried, making the act a miniature production.

* * *

Jake Rosenthal, busy as the proverbial bee, was in town for a few hours recently, transacting business.

* * *

The Harris Trio have opened on the Western Vaudeville Association time with a new act.

* * *

The Three Poirirs, with their novelty ring and bar act, opened at Mannion's Park, St. Louis, June 23rd, and are being enthusiastically received.

* * *

Bill Isaacs, of the Weber and Rush forces, was in town recently looking for new acts.

* * *

The Wm. Morris office furnished the following people for the Elks' entertainment June 13th: Techow Trio, Careta, Joe Clark, Grace Wilson, Bell Trio, Miss Lee White, Al Burton, Valmore, Ferguson and Mack and Mabel Barra.

* * *

The Three Kellys have canceled their summer vaudeville time for a stock engagement at the Majestic theater, Galesburg, Ill.

* * *

Tim Healey will spend his summer on Long Island, resting up from the strenuous season he has had with the "Brigadiers Co." His contract calls for two more seasons with the same company.

* * *

M. St. Julian, whose head dance and novelty athletics are a feature on any bill, is constantly adding improvements to his act. He appeared at the Bijou Theatre, White City, Chicago, week of June 16th.

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61 Grand Opera House Bldg. CHICAGO

_____ 19__

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PAT-CHATS

PERTINENT PARAGRAPHS PERSONAL AND PROFESSIONAL

BY

WARREN A. PATRICK.

With this issue, THE SHOW WORLD begins its career.

It is neither our purpose nor desire to mark the opening of that career by drawing fanciful pen pictures of the future. We simply remind our readers that every career is destined to success or failure, and that while we are modest in our pretensions, we are strong, very strong, in our confidence of the success of THE SHOW WORLD.

We have a promising field, ample financial resources, the benefit of valuable experience, and the support of still more valuable connections to back the indispensable asset of confidence.

Our first issue will convince readers that we mean business, and that THE SHOW WORLD, at least, has made its virgin bow under favorable auspices.

* * *

Scarcely two months have elapsed since the launching of THE SHOW WORLD suggested itself, and it was impossible within that time to arrange so that the broad field embraced in its policy could be covered satisfactorily.

But Rome was not built in a day.

We only ask that what has been done in this first issue shall be accepted as an earnest of what the succeeding numbers will accomplish.

* * *

The scope of THE SHOW WORLD is world-wide. Its aim is to chronicle events in the entire amusement field. The drama, opera, music, vaudeville, burlesque, minstrelsy, the circus, the summer park, street fair, carnival, county fair, skating rink, Chautauquas, and polite sports will receive comprehensive treatment in its columns.

It will be our special care to make the reading matter and news as interesting, timely and trustworthy as possible, so that the information offered in every department may possess a real value for readers. Correspondents and other contributors will be required to exercise critical ability, as well as the ability to praise. This policy will serve to make the reading matter of THE SHOW WORLD reliable.

* * *

THE SHOW WORLD is the first publication of its character ever published in Chicago. There is an undefinable sense of security and success in the mere fact that it has been born and will be cradled in the great metropolis of the West. The very atmosphere, whose every breeze bears the record of great achievements, cannot fail to bring the youngster, now in swaddling clothes, to the lusty vigor of manhood.

"Westward the course of Empire takes its way."

* * *

Since THE SHOW WORLD project was launched, I have received hundreds of congratulatory letters from well wishers and the public generally, for which I hereby extend my heartfelt thanks. These expressions of good will convince me that THE SHOW WORLD will, in time, accomplish the mission, that of presenting all of the news in which show people are interested, to which all its energies will be devoted. I do not promise extraordinary performances in this regard, but the people of the show world may rely upon this—that their interests will not be neglected in its columns.

* * *

What I have said repeatedly in the past, I repeat again, so that you may not lose sight of it, and it is this—Chicago is fast becoming the producing center of this country. During the past season many theatrical productions of note won their laurels here and their number will be trebled in the coming season.

* * *

There is an indefinable something in the atmosphere of Chicago which whets to a keen edge the critical capacity of her people. The show that will withstand the test of popular opinion in Chicago will cut a dash in any city on the globe. Wide-awake managers are conscious of this fact, so that now a Chicago approval of a play or any attraction of prominence is a valuable asset. Meanwhile the number of theaters in Chicago is on the increase to accommodate the demands of eastern managers who desire the earliest and most competent verdict upon the value of their enterprises.

* * *

THE SHOW WORLD is desirous of securing correspondents in all parts of the country, and to that end the co-operation of the people of the show world is earnestly solicited. Reliable news pertaining to amusements and the people connected therewith is wanted at all times.

* * *

The extraordinary weather which has prevailed throughout the country in the past two months has been a severe blow to the business of amusements in all branches. The summer parks and circuses especially have felt the dire effects of borean blasts when soft summer zephyrs had been counted upon, and thousands of dollars have been sacrificed. People do not care to visit parks when the mercury is seeking a hiding place in the bulb, and this necessarily entails loss upon all who are affiliated with the business of out-of-doors amusements.

* * *

The theaters, too, have suffered losses by reason of the peculiar meteorological conditions. In nearly every city the theaters closed their doors at their customary time, but had the managers foreseen prolonged frigidity they might have continued business indefinitely with profit. But the weather, unfortunately, is beyond the control of the average amusement manager, and, as a result, all of us alike suffer inconvenience and financial loss.

* * *

In this era of official investigation of graft in public office, trusts, dramatic, vaudeville and otherwise, it might be well to inquire into the methods of the weather bureau which has given us such abominable weather in the past three months. Summer parks, fairs, circuses and out-of-door amusements of every class have been the principal sufferers at the hands of the weather man, and a successor, with an eye to the fitness of things, will be heartily welcomed.

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Personals

Florence Sutton, a performer with the Wallace circus, who was injured while doing an act at Johnstown, Pa., some weeks ago, is convalescent. Miss Sutton was suspended by her teeth from a rope held by another member of the troupe when the rope broke and she fell to the ground sustaining serious injury.

Laura Nelson Hall, leading woman of "The Three of Us" company has applied to the committee governing the Vanderbilt cup race, for leave to compete for the cup in the automobile race next fall. Miss Hall is a motorist of note and hers is the first application by a woman to compete for a valuable automobile trophy.

Eleanor Robson is spending some weeks with her mother, Mrs. Madge Carr Cooke, in London and next month she will go to Paris and thence go on a motor trip through France. The date of her return has not been announced.

Fay Templeton's retirement to private life is not without its compensations. She is daily in receipt of scores of letters from her admirers, extending their heartiest best wishes for her happiness.

Charlotte Walker probably will be added to the list of the Belasco stars next season, although no definite announcement to that effect has been made. That a new play is being made for her especial use is admitted.

J. Saunders Gordon, who for many seasons was connected with grand opera organizations, and who was contracting agent for one of the Pain spectacles, will act as manager for the coming tour of the Mme. Calve Grand Opera Company.

Sykes Photo, Chicago.

PETER J. SCHAEFER.

Peter J. Schaefer is interested in numerous amusement enterprises in Chicago and is widely known throughout the West. He is interested in several of the largest concessions at Riverview Park and with his partners is erecting The Orpheum Vaudeville theater in the loop district and which will be opened in a short time. In addition, he owns a number of Penny Arcades and Five Cent Theaters now in operation in Chicago.

Jack Brehany, general contracting agent for B. E. Gregory's spectacles, was in Chicago the other day. Mr. Brehany is one of the many dramatic press agents who has gone into the open air amusement business.

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ON THE PROMPT SIDE

BY THE PROMPTER

FROM two-a-day to star in a big musical production—such is the phenomenal jump made by Joe Whitehead, of the Captain Careless company, this spring. Joe is a funny man, in fact he is a comedian from head to toe. When not entertaining his audiences, he is making fun for the gatherings in the Sherman House lobby.

Last spring Whitehead was playing week stands in vaudeville with the Grierson Sisters (one of whom is Mrs. Whitehead) and while he was making good, his name was unknown to the great majority of playgoers

HARRY ARMSTRONG.

One of the most conspicuous figures in Chicago Theatricals is Harry Armstrong, the booking agent. Mr. Armstrong is popularly known as the "Man with the corner on chorus girls." He has a list of 1,080 bewitching singing and dancing "show girls" on his books. Of this number more than 600 were given engagements last season.

For the coming season Mr. Armstrong has orders for talent for the following musical attractions: The Royal Chef, The Isle of Spice, In Command, two companies of The Time, The Place, and The Girl and two companies of The Umpire, The Isle of Bong Bong, Piff, Paff, Pouff, and two companies of A Knight for a Day.

Besides these company bookings, fourteen of the prominent bands of the country are on Mr. Armstrong's list.

for the reason that vaudeville comedians are not press agented—they stand on their merits. B. C. Whitney and Kohl and Castle put their heads together when they were selecting the cast for Captain Careless and decided that Joe Whitehead was the comedian to create the part of Bigamy Little, the man who is sent to Europe to paint an advertisement on the Rock of Gibraltar. And Joe made good.

While Gus Sohlke's chorus maidens are tramping about and doing the time-honored stunts, Joe is always striving for a laugh. As a dancer he is immense and his bits of stage business are clever and unique. He bears his honors meekly and accepts the fact of his being a star as a huge joke.

"Say, take it from me," he said the other day. "This comic opera biz may be all right for Frank Daniels, but for mine that little twenty minutes in vaudeville goes. Any time you think this is a cinch, come around to my dressing room and watch me do the quick-change act."

Yet they sent for Artie Dunn and the little comedian, after watching a performance, refused to follow Whitehead, in spite of the fact that he was looking for an engagement Joe will do, all right, all right.

◈ ◈ ◈

Rose Stahl was sitting in her room at the Annex. It was a big room, and afforded a beautiful view of Lake Michigan. The writer knocked with fear and trembling, for was not this the star who had created the sensation of the year on Broadway and who was he to walk where angels (celestial, not theatrical) feared to tread? But it was not any haughty, Leslie Carterized, distant woman who opened the door, but just plain Rose Stahl, the daughter of a little old German editor in New Jersey. You were made to feel at home in an instant, and invited to sit down and look at the lake. While the writer racked his brain for some conversational wedges weighty enough for the creator of Patricia O'Brien, he commenced to answer questions, and anon woke up to the fact that Rose Stahl—the great Rose Stahl—was asking him about the newspaper business. Then, by degrees, he realized that after all a star is only a human being and he sat up and took notice.

The lady who, as Patricia says, "it is always a bad season for bad shows," was complaining, for all the world like an eighteen-year-old matinee girl, of the smoky dirty Illinois Central tracks, which she said removed the charm of her view of the lake

"I'm saving my money," she said, "and when I get enough I am going to buy up the Illinois Central Railroad and throw it into the middle of Lake Michigan."

The writer laughed, and thanked his stars that this star was quite a talker, for he had only to listen, and did not need to trade $25-a-week reporter talk for $500-a-week leading lady conversation. Miss Stahl likes Chicago audiences better than those of New York, for which we thank her. She also likes the manner in which Chicago people accept "The Chorus Lady." We had a nice little talk and I left delighted. Moral: Don't think because her name is in big letters on the bills, that she is more to be praised than chatted with.

◈ ◈ ◈

Mike Donlin, assistant manager of the Whitney Opera House, and Mabel Hite (Mrs. Mike Donlin) the clever comedienne in "A Knight for a Day," are one of the most devoted couples in the profession. Mike gave up a high-salaried job with the New York Giants to be with his wife, and they are inseparable at all times. The other day Miss Hite stood in front of the Whitney for half an hour prior to a matinee performance, waiting until Mike could get away and run across the street to a little restaurant to eat lunch with her. "Where is Mike?" is one of her stock expressions, and it is heard every day by the members of the company and attaches of the popular little Van Buren Street house. "The Romance of Mable and Mike" is one of the daintiest in the history of the local stage.

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RAYMOND'S Weekly Budget

PROFESSIONAL NEWS AND COMMENT BY EDWARD RAYMOND.

THE recent engagement in this city of Miss Willette Kershaw and Henry Woodruff, reminds me of the only company I ever heard of which was forced to close because of too much business.

Several seasons ago, Albert Morrison and Miss Kershaw, on the strength of a considerable following they had gained during a limited summer engagement, decided to give Pawtucket, R. I., a stock company which they would head. The best house they could find was a ramshackle old building with the Jonah name of "Temperance Hall" and a hopeless reputation for being unsafe. An hour before the first performance, the janitor earned for himself the everlasting enmity of the players by playing (?) "Nearer My God To Thee" on what he called the "Pieana." Miss Marcelle Forreste walked under a yellow ladder and Phil Bishop whistled in his dressing room. As a result the company opened with a settled conviction that the hoodoo had already arrived.

However, it so happens that we cannot always count on signs, and somewhat to the surprise of all concerned, the venture was an immediate success. Miss Kershaw and Mr. Morrison become immense favorites and within a few weeks chairs were placed in the aisles and standing room was being sold at every performance.

An offer of such financial importance that it could not be overlooked finally was made to Mr. Morrison and Miss Kershaw by the Keith people, and they consented to bolster up the attendance at Keith's by closing their and producing one act plays at the Keith playhouse.

◈ ◈ ◈

Hughey Conn, formerly of Imhoff, Conn and Corinne, has joined Downey and Willard "for better or for worse until something do us split" and the three of them are to start on a hunt for big game—the best work and big money. For ammunition they will use "The Doings of Dr. Louder."

◈ ◈ ◈

Joe Pazen, proprietor and editor of the "St. Louis Ghost," was a visitor recently. Pazen was reminiscent of the days some ten years gone, when he also was a Chicagoan, and was associated with W. F. Henderson in the booking business. He told me a story which is characteristic of Henderson's dry style. It seems that in their office was a blackboard on which was daily written a list of just what they desired in the way of professional talent; as for instance:

WANTED—
10 chorus women,
2 character comedlennes for stock,
Comedy Sketch Team, for out of town, etc.

One day, a number of performers, shine and otherwise, were in the office, and during the brief absence of Henderson they, thinking to have some fun with him, erased the sign and substituted their own chalk talk which ran something like this:

WANTED—
10 kitchen mechanics,
10 scavengers,
5 hod carriers, etc.

On his re-appearance, Henderson's attention was called to the writing on the blackboard. He read it with care, and after surveying the bunch of performers critically for a moment he turned to Pazen and remarked in a loud tone—"Well, we can supply 'em, we've got 'em all here!"

◈ ◈ ◈

Chris Lane, who has been playing Pastoria the second in the "Wizard of Oz" all season, was an interesting office caller and informed me that he will return to vaudeville next season with a comedy singing and dancing trio to be known as Lane, Gordon and Lane. They open on the Sullivan and Considine circuit at Butte, Mont., September 2.

◈ ◈ ◈

Nat Young and Fred Clark have joined hands and are producing their new act with the Great Alexander show.

◈ ◈ ◈

John Byrne, "Not a Liar, but just a Story Teller," who runs his own fun factory and is a trooping representative of the same, is giving the "please hand us a laugh" audiences throughout Indiana all they are looking for and incidentally is educating some of the dead ones to the fact that even they have risibilities. The Western Vaudeville Manager's Association is booking him.

◈ ◈ ◈

Riddle: When is a disaster not a disaster? Ans. When it's Rose and Severance's "Automobile Disaster."

DOUGLAS, DOUGLAS & BLUTCH.

After closing a successful season on the Western Vaudeville Circuit, this trio of comedy acrobats will play the parks this summer, entering the field of burlesque next season.

This clever act is working overtime and the diamonds are real.

◈ ◈ ◈

Billy Cross knows where he is going and he is on his way, which is more than a lot of other singing and dancing comedians can say. Mr. Cross has the Gus Sun circuit.

◈ ◈ ◈

Rawls and Von Kaufman, are still serving the Pacific Slope folk with the best dish in the show business—their own brand of "Mush." If Western papers are to be believed the audiences along the slope find the dish more than "Tasty."

◈ ◈ ◈

Raimund and Good are at their splendid new home at South Elgin, Ill. They are more highly elated over the fact that their garden is now yielding asparagus and pie plant, than they ever were over taking six bows.

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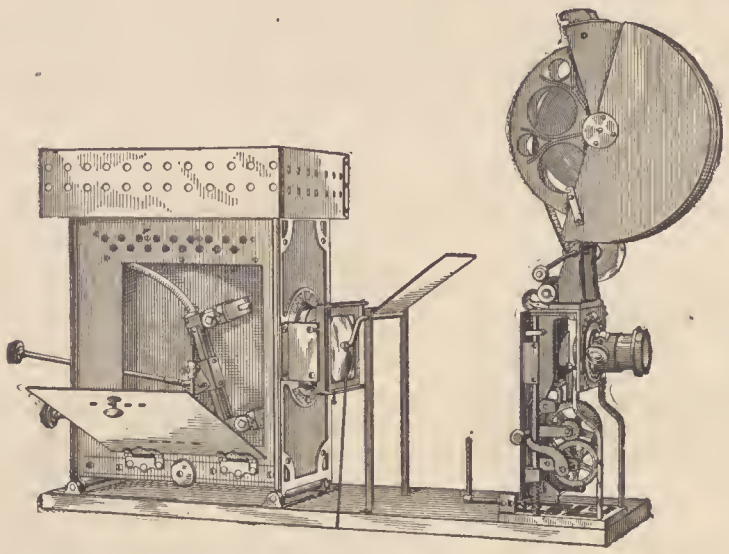

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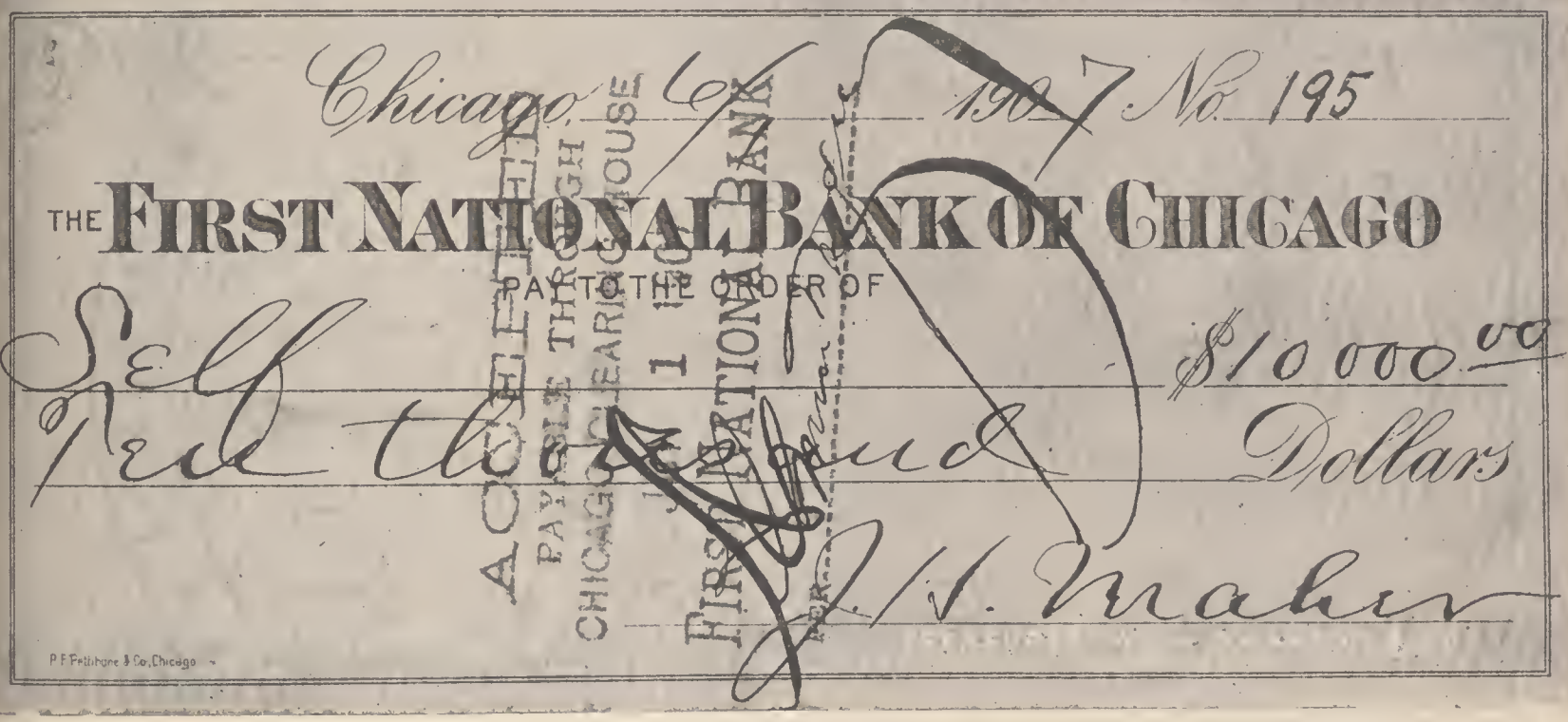

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